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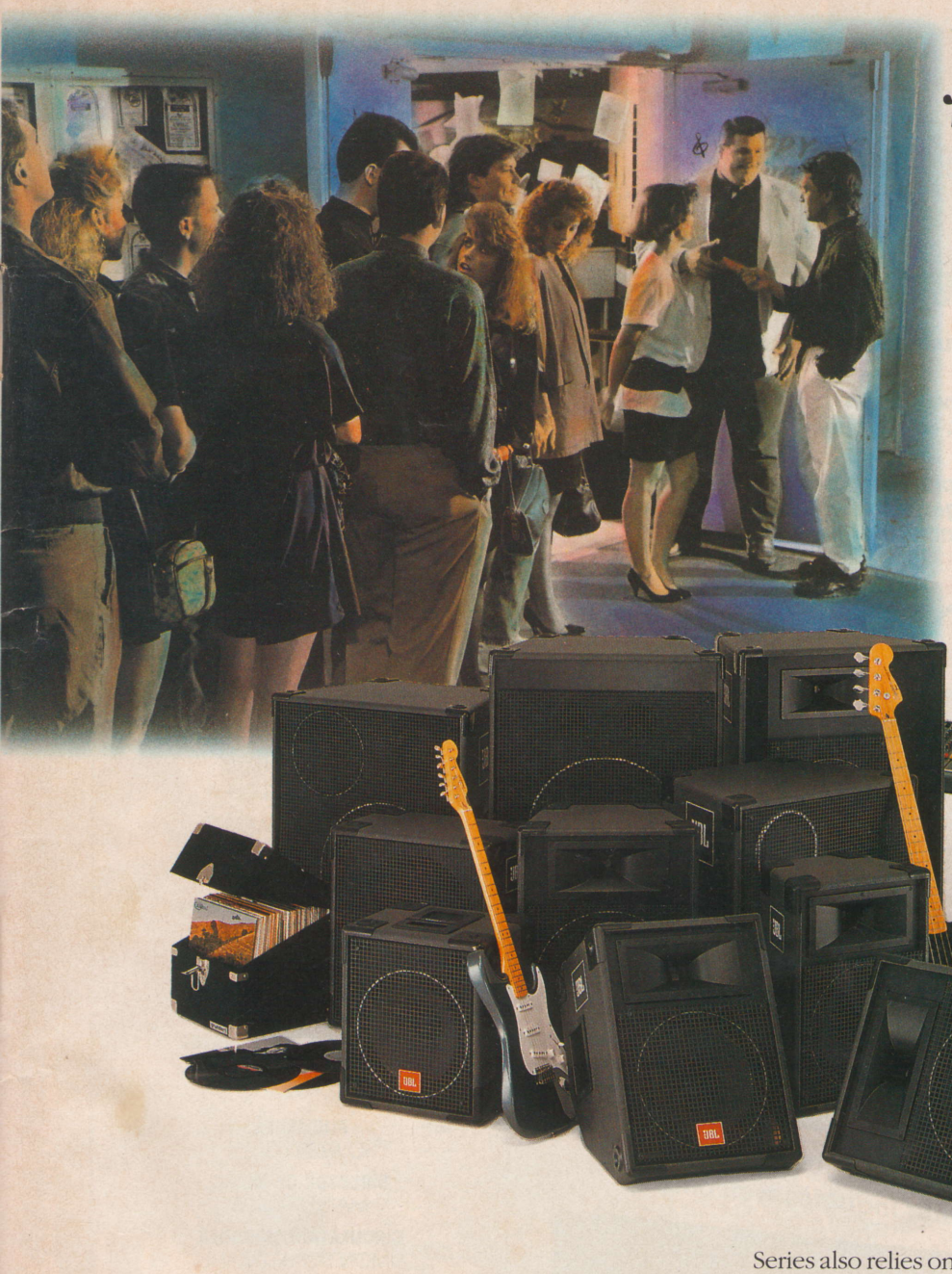
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Dear GUITAR,

I am writing this letter to give a huge thank you to everyone involved in the benefit for me on June 19th: John Stix and *GUITAR For The Practicing Musician*, Lori Barker, Steve Hunter, Mike Varney, Steve Perry, Chris Lewis, and all of the wonderful people that I admire and respect who went way beyond the call of duty to make it an incredibly fun evening. And it helped a *lot*. Thank you, thank you, thank you.

Jason Becker
Los Angeles, CA

Dear GUITAR,

On GUITAR Recordings' *Burnin'* compilation, there is a guitarist who takes an awesome solo on my composition entitled "Symbiotic Transport." His name is John Salvaggio. He's the assistant manager at Rudy's House of Music on 48th St., Manhattan. He takes the second solo in the beginning and tears it up! So let credit be given here, as well as a "thanx" from me personally.

Ernie Jackson
Brooklyn, NY

Dear GUITAR,

Thank you, Pete Prown, for the excellent and long-deserved history of rock's champions, Queen. Queen's innovations and undeniable musical genius have strangely been ignored in America. No one has ever sounded remotely like the brilliant foursome, and Brian May's guitar work is the quintessential example of talent, intelligence and taste—the ultimate guitarist.

Harold Kaufman, Jr.
Spokane, WA

Dear GUITAR,

I loved the July '91 issue with your transcription to Paganini's "Caprice No. 24." I have been trying so hard to get classical music in tab, but never found it. I am a big fan of Yngwie Malmsteen and I have all of his books with tab, but I can't find any Bach, Beethoven or Paganini in tab, so this was a delight to see! Would it be possible to see more of these transcriptions in the future? I hope so. Anyway, thanks again.

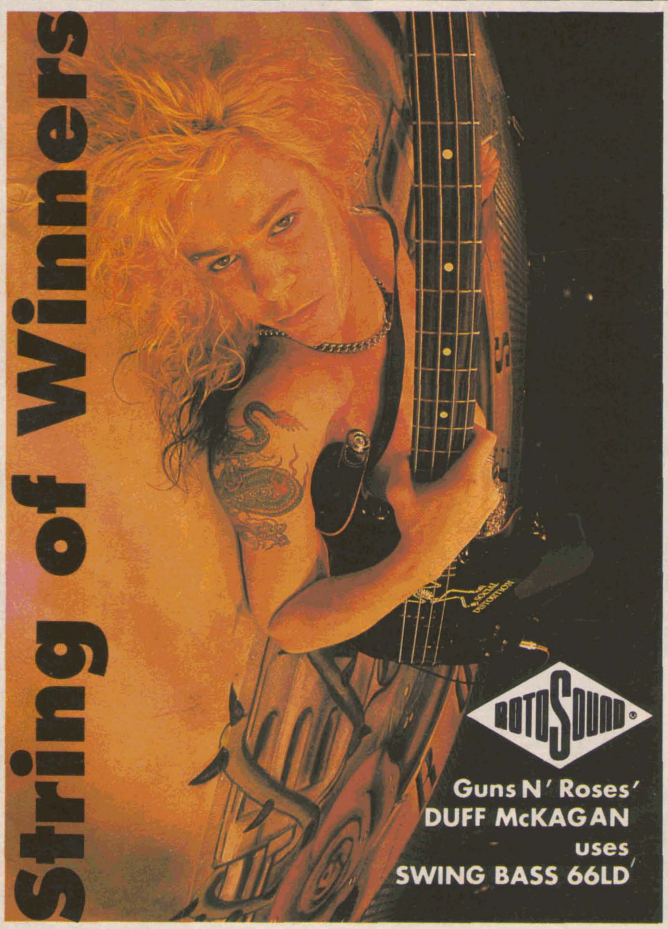
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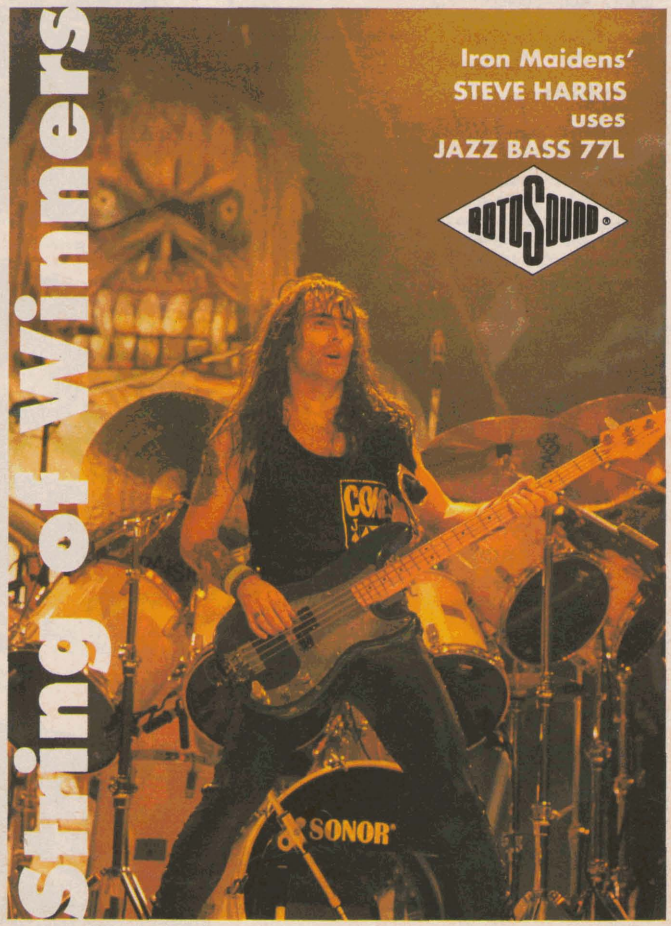
CORRECTIONS: The transcription of "Jesu: Joy of Man's Desiring," that appeared in the October issue, was arranged by Robert Phillips in the style of Christopher Parkening, from his *Christopher Parkening Plays Bach* album on Angel/EMI Records.

The uncredited photos of Skid Row that appeared in the September issue (pages 9 & 10) were taken by Ross Halfin.

In the August issue the Contraband photo credit for William Hames was trimmed off in the printing process. The Van Halen poster photos credited to David Seltzer were taken by Bob Sebree.

In the August 1990 issue the inside photo of Randy Rhoads was wrongly credited. The actual photographer was Daniel A. Larson.





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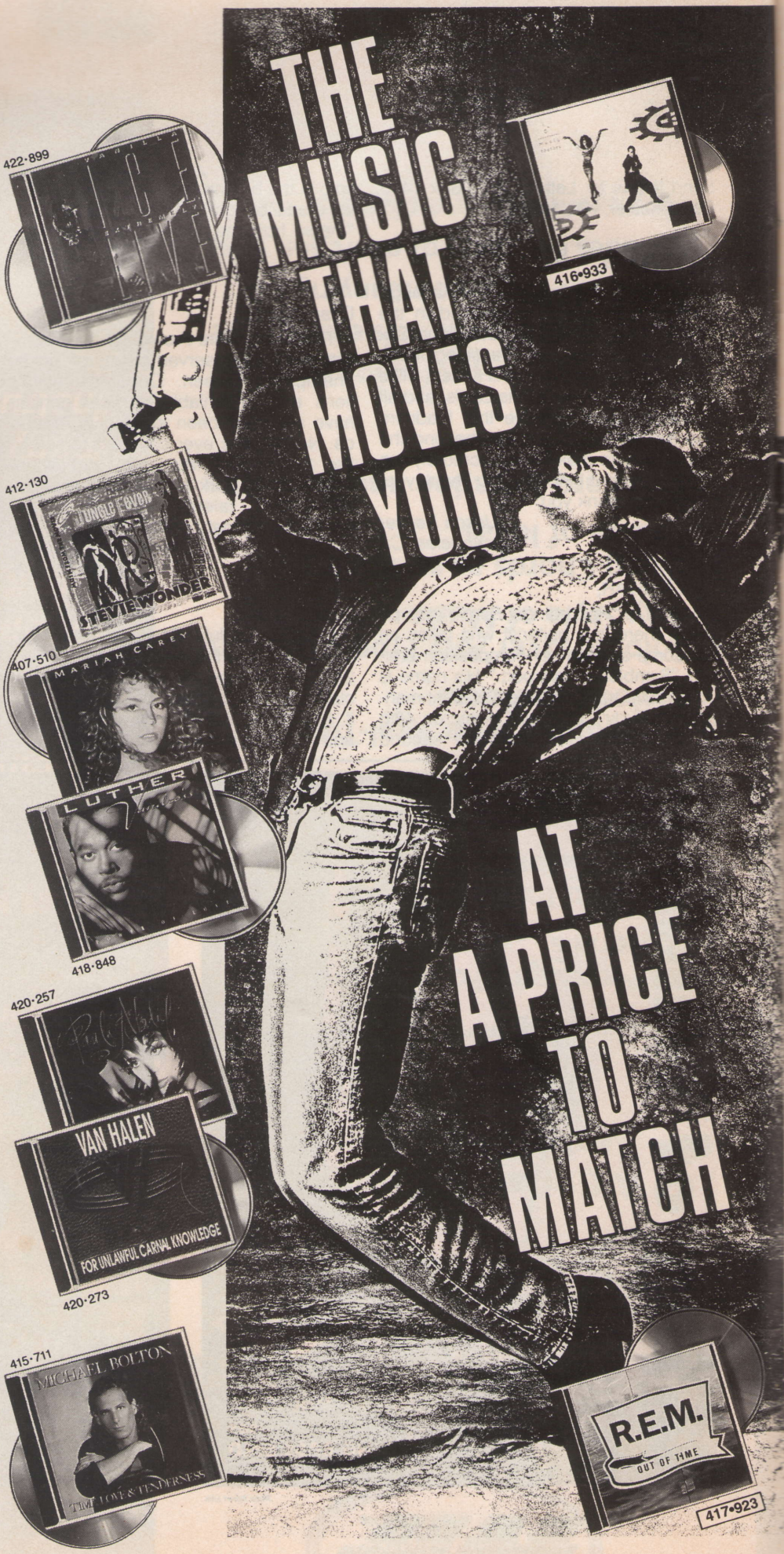
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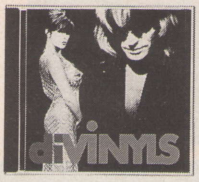
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Glen La Ferman

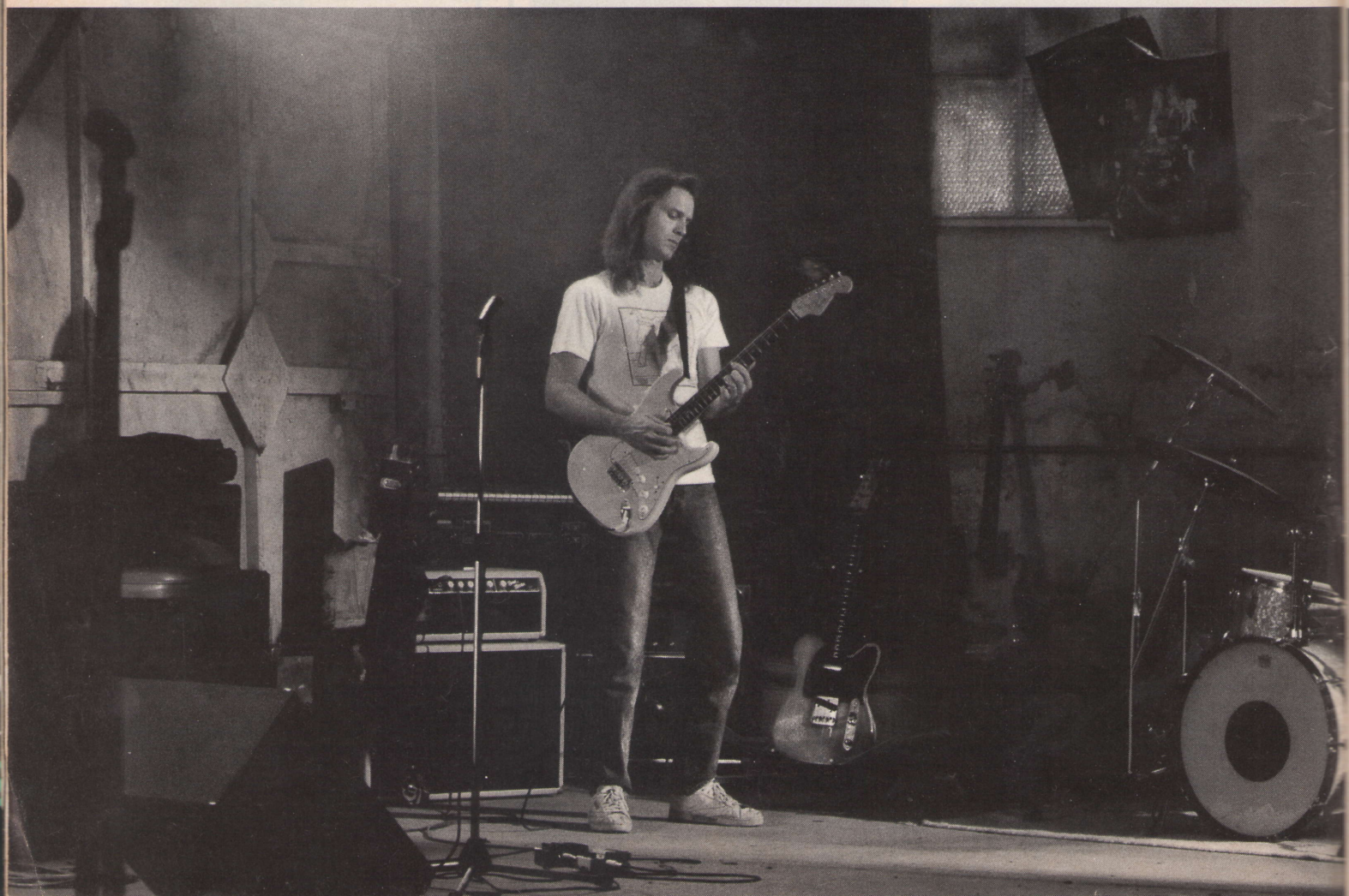
OPEN EARS

Steve Morse

Vibrato

A few years ago I wrote a short piece about vibrato, and I'd like to bring it up again. Vibrato can help make your style more distinctive and can definitely help the music. I have used at least six different methods of getting vibrato from the guitar. Let's start with the most common.

First would be moving your left hand, or even the individual fingers, to pull the string sharp and back to original pitch over and over—the standard left hand vibrato. As you can see from the description, the average pitch that would result will be higher than the plain fretted note. This is something that many people don't seem to be aware of. If you were playing in unison with a piano and you used a very wide vibrato, your average pitch would be sharp enough to cause problems. The solution—to me, anyway—is to use a small or moderate push or pull on the string and have a little more frequency of the vibrato. Naturally,



every musical situation is different, and it's great to be able to get this kind of vibrato in varying intensity and speed, or frequency.

Next might be a very similar type of vibrato, with one important difference. We're talking about the vibrato that gets put on a note that is being *bent up* to a higher note. Imagine playing a G on the 2nd string and pulling it up to an A—two frets worth of bending. Now, when you add vibrato to that note, you have the opportunity to have the average pitch right on the money. Why? Because you can have vibrato from slightly below the note to slightly above the note. That means you might pull from the G all the way to the A, then relax some of that pull as you add the vibrato in order to keep the average pitch in tune. This has the advantage of allowing an extremely wide vibrato and also giving bent notes more personality.

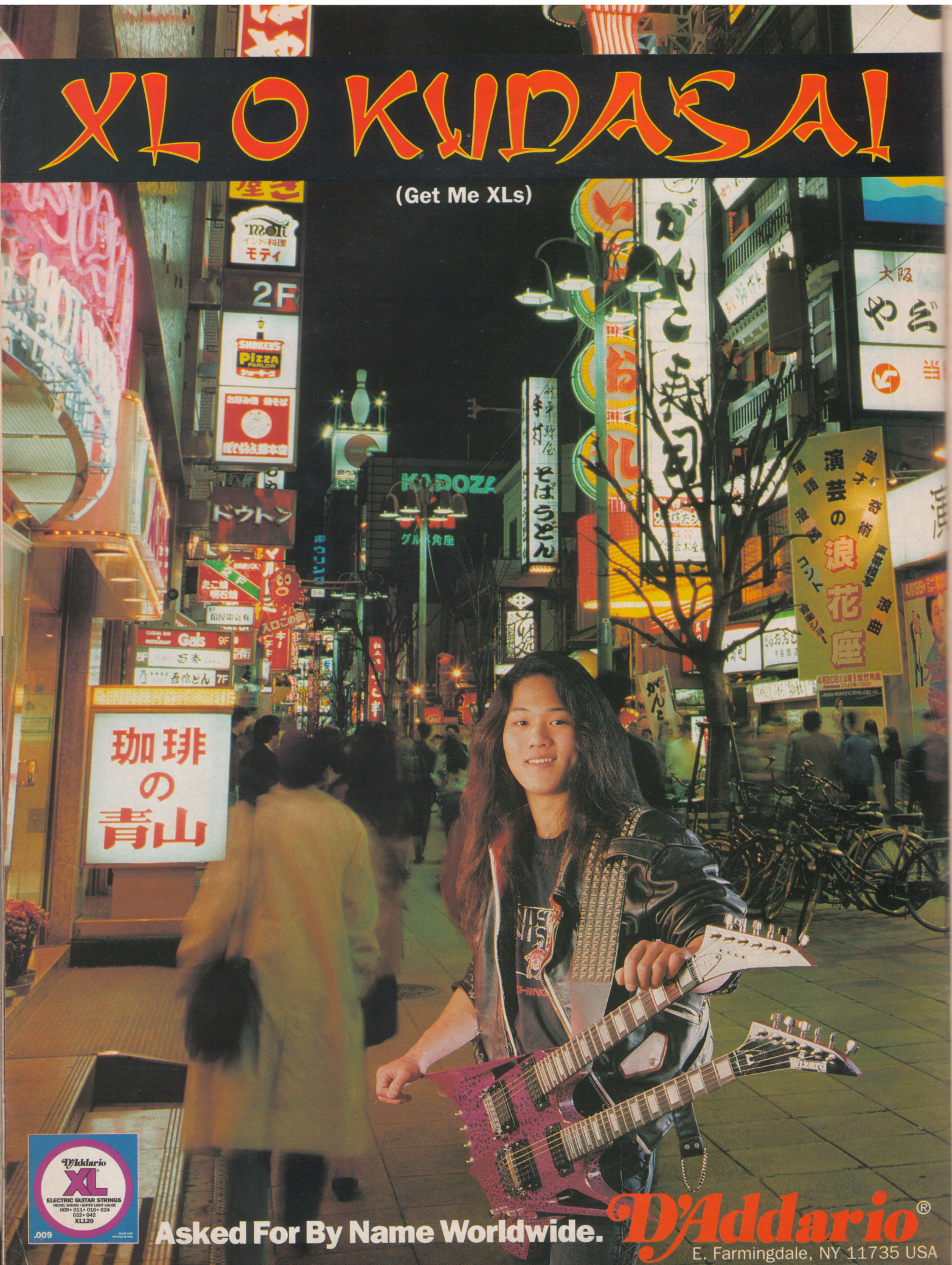
Next, the whammy bar vibrato. This is the best way to handle full chords, open strings and natural harmonics. In fact, a good number of people use the bar for all their vibrato. The most common way seems to be punching down with the palm, then releasing. For the reasons mentioned above concerning pitch, try going slightly below, then slighty above, the note. I have noticed that when people try this technique, they have a hard time moving the bar just a bit each way. It's easy to overcontrol a bar that will drop two octaves from the weight of one finger, so try adding some more spring tension if you overdo this type of vibrato.

Now, the classical or 'violin' vibrato. This works best on nylon strings, but any guitarist can get a very noticeable effect by starting at the 12th fret to learn it. Let's start by fretting the 1st, 2nd and 3rd strings with your first finger barring all three. Next, apply pressure toward the bridge, then apply pressure toward the nut, all the time with your finger pressed down on the strings. A common technique is to hold the finger fairly rigid and move your left hand alternately toward the bridge and the nut. Until you build up some strength, you may not notice any change until you increase the speed of the vibrato. You can work up to the point of doing entire barre chords using this idea. Remember that you are pulling the tension tighter, then looser, on each string. That's why it works best in the middle of the string, i.e., the 12th fret. As you improve, you can make it work just about anywhere. Also, the 'stretchier' the string, the easier this vibrato becomes, so nylon strings or lower-tuned guitars are easiest.

If you're playing a guitar with no bar and you hit some open strings or harmonics, you have at least two options for vibrato on those open notes. First, the neck bend: You actually bend the neck by grabbing the end of the headstock and bending or shaking the neck to get some vibrato. As you can imagine, this has the potential to change the neck, because of the friction with the truss rod over a long period of time. Even though wood necks have a remarkable resiliency and long fatigue life, it could get weird, although my guitar never showed any damage from my using this effect occasionally. The other way is to use your left or right hand finger(s) to push on the string or strings involved between the nut and the tuning pegs. Also, this will work if you have space from the bridge to the tailpiece to press on the strings.

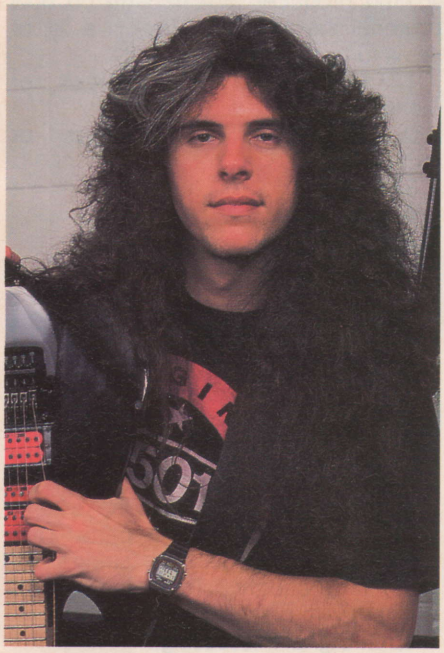
Now, what do you do with all these vibrato techniques? The obvious starting point is to add vibrato to the long notes or ends of phrases. (This may not be so obvious if your phrases never end.) Try playing a very simple melody and enhancing it with every type of vibrato I've mentioned. Bend up some of the notes to try that technique. Utilize open strings in the melody as an exercise to try the open string vibratos. Who knows, you may like vibrato so much that you end up playing slow, beautiful melodies and selling millions of records. Just remember to put me on the guest list when you're in town!




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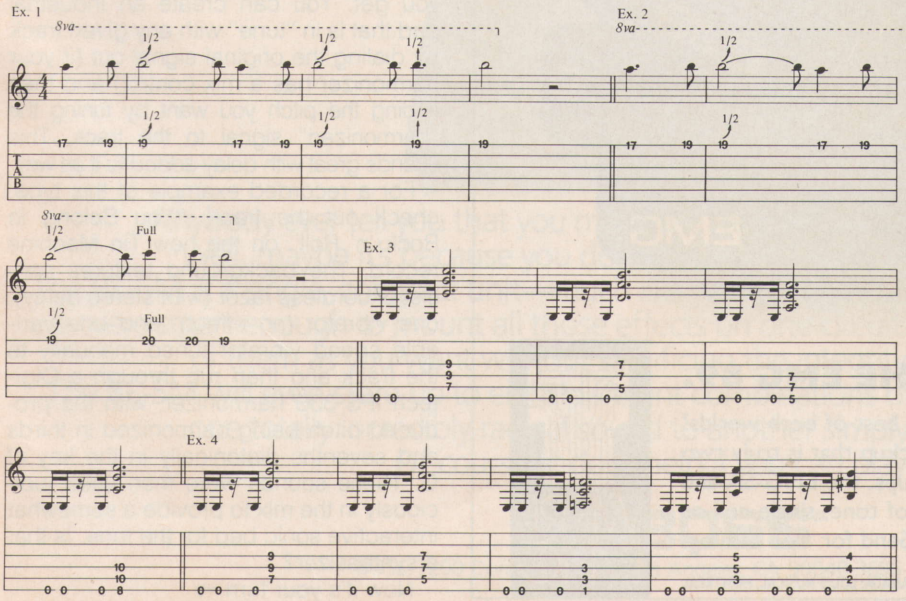


Jeff Tisman

We all go through periods where it is difficult to come up with our own musical ideas. Fortunately, it is possible to borrow without stealing. From my own experience, and from talking with other musicians, I've found that ideas rarely appear instantly in one's mind, and when they do, quite often they are unconsciously inspired by some already-existing ideas. It is okay, and more common than you think, to change around an existing idea and turn it into something new.

Here are some examples which I feel demonstrate the point. From Miles Davis' *Star People* album, the liner notes read, "Miles declares that the bass vamp figure on 'Come Get It' was 'Inspired by an old Otis Redding lick.' Then there is the chord sequence from 'It Gets Better' ('I got that from Lightnin' Hopkins')." From the rock world, Ex. 1 shows a lick from David Gilmour's solo in Pink Floyd's "Hey You" (*The Wall*). Ex. 2 is a similar lick from Michael Schenker's "Lost Horizons " (*One Night at Budokan*). Ex. 3 is a riff from Rush's "Tom Sawyer" (*Moving Pictures*) and Ex. 4 is a similar riff from Metallica's "Welcome Home (Sanitarium)" (*Master of Puppets*).

The thing to be aware of is that in the examples, the overall pieces of music are all radically different from the sources of inspiration. With Miles Davis, ideas from early blues recordings are turned into modern, electric, hyperkinetic fusion. Michael Schenker has done something completely different with his solo than that of David Gilmour. And in no way can a Metallica song sound like a Rush song! It should be comforting to know that by using your own imagination, you can repaint a picture to suit your own vision.



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Reeves Gabrels

Alternative Textures, or, "Dad, Can I Borrow the Black and Decker?"

For a lot of us, this music stuff amounts to a search for new ideas and sounds—the search for the lost chord or that ultimate combination of notes, or that one note that tells it all. We explore sonic space without fear, like some science fiction hero. If you buy that, then welcome to the new frontier.

Very often I find myself having to create textures or soundscapes that function in a manner similar to keyboard pads. Given the generic nature of a lot of digital synthesis and my reactionary bias against synths, I choose to find other means to fill the space. For a long time I used a volume pedal, compression, and delay to create chordal pads in a Holdsworthian manner, but while recording *Tin Machine II*, I found I wanted more. I learned a long time ago that anything with a motor in it would produce sound when held over the pickups. Each motor (because of the differences in running speed) will produce a different pitch. Tone will also vary. The volume produced will depend on how powerful the motor is. Here is a list of items to try:

1. Electric razor (cordless or rechargeable)
2. Power drills (cordless or rechargeable)
3. Vibrators
4. Wind-up toys

WARNING: NEVER USE ANYTHING THAT IS PLUGGED INTO AN ELECTRICAL OUTLET!! Only use battery powered or rechargeable items (unless you really want to find yourself waking up in a new frontier).

Step I: How to use these things

Very simple. Just hold them over your pickups, making no physical contact with the instrument. (Most of these items have very serious moving parts. Take extra care not to get hair, strings, fingers, etc., caught.) Tone and volume will vary with distance from the pickup.

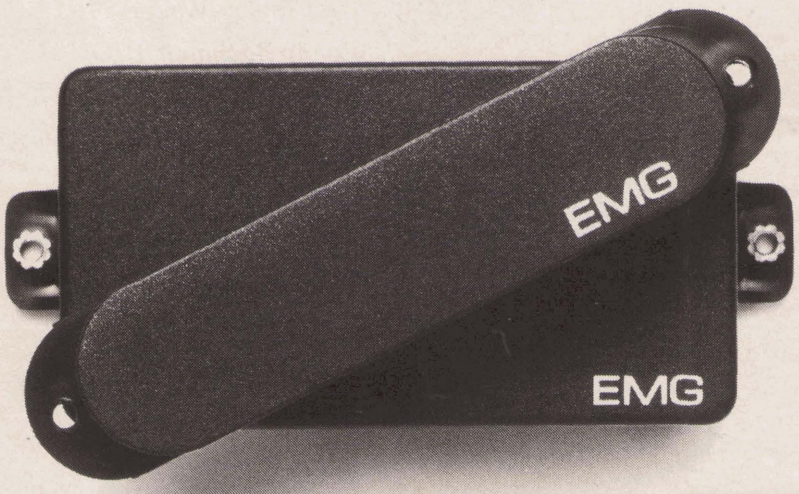
Step II: Signal Processing

Anything you can think of. As a starting point, some compression or distortion is helpful to bring the sound out. If you have a harmonizer of any type, you can do some very cool things. Try bringing the mechanical sound up or down an octave and see what sort of textures you get. You can create an industrial pad that is in "tune" with any given track by dialing the original signal out (if your harmonizer has a mix control) and then finding the pitch you want by tuning the "harmonized" signal to the track. This sounds great with delay added to it as well.

For a recorded example of this type, check out the track, "You Belong in Rock 'n' Roll" on the new Tin Machine record. The background textures consist of cordless razor (with stereo delay), one vibrator (no effect), and one variable speed vibrator tuned manually to the track and then run through a Digitech IPS 33B harmonizer, with the produced pitch being harmonized in thirds and sevenths diatonically in the key of G. These sounds were then used judiciously in the mix to provide a somewhat interactive sonic bed for the tune. Is that a synthesizer?

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Robin Visotsky

IN SEARCH OF SOUND

Changing your sound is a crucial part of expressing yourself on the instrument. Before you go out and buy your chorus or distortion unit, or any type of effects, you would be wise to know what your bass can sound like on its own. This time out we'll explore the natural effects of experimenting with the tone settings on your bass.

For example, if you have a bass with a Precision pickup setup, your choices are limited to just the volume and treble. To change the tone on that bass, you cut back on the volume to 50% and turn your amp up to compensate, and put the tone back 25%. This will give you a very warm sound, especially if you pick close to the bridge. It will be similar to Rocco's sound from Tower of Power. Try picking in different areas with this sound and you'll be surprised how much the tones will change.

If you have a Precision/Jazz pickup configuration, with two volumes and a treble and bass control, which is now the standard setup, the possibilities are greater. My bass has this setup, and here are some of the sounds I've discovered that work for me. For a funk slap sound, I put everything on full, volume and tones. For a more cutting slap funk sound, I need only cut back 25% on the Precision volume. When I pick near the neck, this also works great for solos. You can hear it on the *Sammy* album with the funk licks on "Great Necks." For a warm solo sound, I eliminate the Precision volume altogether, keep full volume on the Jazz pickup, cut the treble 75%, keep the bass up full, and pick close to the bridge. This is the sound I used on "Tree" from *Funk Me Tender*.

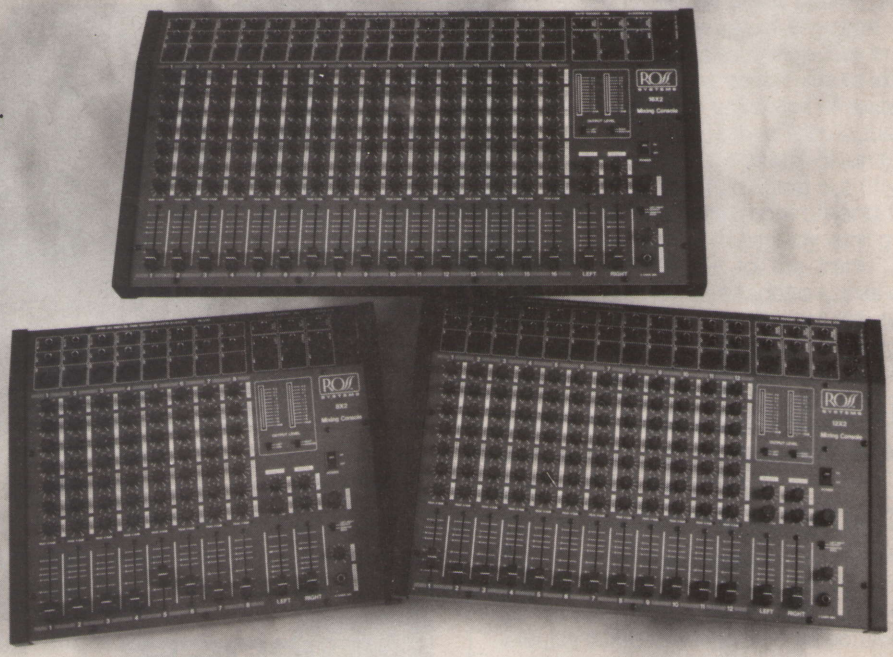
By now, you should have the idea that experimenting with changing the volume, tone and place where you pick, can give you a world of sounds without ever stepping on a pedal. Go do it.

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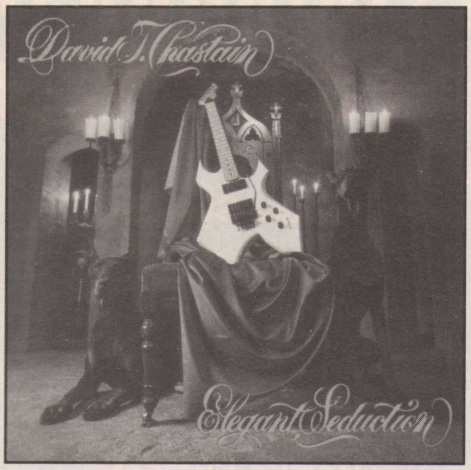


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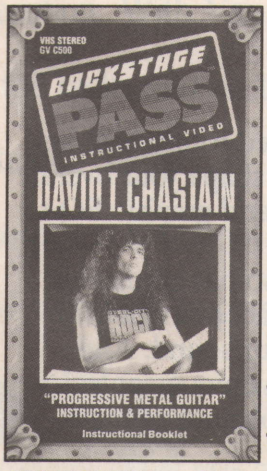
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Sammy Hagar has always worked hard at play. From Montrose to his solo career to his current gig as the voice of Van Halen, he's the ultimate frontman, always reaching to bring out the soul of rock, and the quintessential band songwriter, a whirlwind of energy, focused in his ideas, yet free in execution. With Van Halen back in the racks and on the road, we detained Sammy In The Listening Room, to chat about some other soul searching singers.

1 "Under My Thumb" from *Got Live If You Want It*, The Rolling Stones/London

SAMMY: The Stones were one of those bands I grew up on. I saw Mick Jagger and said, "I think that's what I'll be." Oddly enough, he's not that much older than me. A local station played their single, "Walkin' the Dog," before anyone else in America. It was in San Bernadino. The first place they played was the Orange Pavilion in San Bernadino. That's my hometown. The Byrds opened. I saw the way the audience was reacting, the way the girls were reacting, and said, "I think that's what I want to be." Live, I heard how they changed "Under My Thumb" completely. That's one of the great things about the Stones. They ad lib. They play true r&b type rock 'n' roll. They always have room for jamming, and that's the way I base my whole career, off that kind of format. You've got to be loose. Never rehearse a show; just go out and the show happens. This is a great song. The Stones always had those sassy tunes. The Beatles had the pretty kind of kiss-ass tunes. But the Stones always had "Under My Thumb" and "Mother's Little Helper" and "Get off My Cloud." They always had an attitude song. I always liked the Stones for their lyric content.

2 "Shapes of Things" from *Truth*, by The Jeff Beck Group/Epic

SAMMY: I know this album in and out. Being an old Yardbirds fan, when Jeff Beck first came out I was a big fan of that. Once again, I had the jump on it. I bought Jeff Beck singles and used to do "Rock My Plimsoul" before Rod Stewart was singing with him and Jeff sang it. Rod Stewart was one of the first singers I tried to imitate. I used to do songs like "Morning Dew" and "Shapes of Things" and "Rock Me" and "Ain't Superstitious" in my first band. I like the

way Rod Stewart sings. He's still got a great sound. That rasp, that dirt. He's one of the guys I patterned my vocal style after. It's sort of what Eddie and I do today. We still do that same thing you find on the Jeff Beck *Truth* album, which was almost a battle between the singer and the guitarist, only ours is a friendly battle. We're having fun sparring, and those two were in a battle.

3 "Gloria" from *It's Too Late To Stop Now*, by Van Morison/Warner Bros.

SAMMY: Have you heard Van Morrison's album with the Chieftains? My wife bought it and she played it for me, and the second song, "Back to My Homeland," gives me the chills just talking about it. That's how much I love Van Morrison as a songwriter. He gets his soul out in whatever he does. He plays one chord, sings one note, or says, 'hey,' and he pours his soul out. He's 100% committed to his art and in touch with his heart. He wrote "Gloria." It's one of the first songs I remember, back in that era of the Stones, the Yardbirds, Them. My favorite song on there was "One Two Brown Eyes." "Gloria" was great, too. Jimmy Page played guitar on the first Them album.

4 "Who's Cryin' Now" from *Escape*, by Journey/Columbia

SAMMY: The longer they stayed together after Steve Perry was in the band, the more they seemed to get so honed down. They got honed down to perfect songwriting, perfect singing, perfect pitch, perfect playing—and, to me, they lost the fire. I don't enjoy the later Journey as much as I like the first album Steve did with them, where they were still a little bit rawer. "Who's Sorry Now" has a beautiful melody, beautiful chord and time changes; it's a fantastic, almost too well-written song. Steve Perry is one of the best technical singers in rock. And he puts a lot of feeling into it. I can't complain. That's the only thing I judge people on. If they don't seem committed then I piss off on them. Steve's got soul. It's like Brad Delp from Boston. They've got feeling with all that technique. Steve Perry is a perfect singer. He goes through pains in the studio to make sure every vowel is perfect. He's almost the opposite of where I am. He's got a great tone. It's wimpier than I like. It's always whining and crying a song, which gives a feeling, but sometimes you want to go "Yoooowww," and the son of a bitch wouldn't do that in a million years.

5 "The Times They Are a Changing" from *No Nukes The Muse Concert*, by Graham Nash, Carly Simon and James Taylor/Asylum

SAMMY: Crosby, Stills and Nash?

James Taylor, Carly Simon and Graham Nash.

SAMMY: James Taylor's voice makes any harmony a harmony. He has a voice that can tie two of the strangest voices together. He has the most perfectly blended sound. I can hear him sing with anybody. I can hear him sing with Stevie Winwood, Paul Simon. I can hear his voice. He's a great singer. To me, he's got feel in his gut and grit in his voice, yet a lot of control too. With "Times They Are A Changing" the chill factor is there. Any message that holds up throughout time in a song is special to me. I just heard "My Generation," by the Who on the radio today. Timeless. I go, "Goddam, why can't I write a lyric like that, instead of 'I Can't Drive 55." To me that's special. Bob Dylan is one of the greats.

Guitarists today, more than ever, look to their heroes to imitate their style. Even though imitation may be a form of flattery to some, ultimately you must have much more than mere imitation to be a great guitarist. Learn what the pro's already understand, the need to develop your own voice on the guitar! To be a true innovator you must speak the language of guitar and know it's vocabulary.

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INTERVIEW BY JOAN TARSHIS

DONALD PASSMAN/ATTORNEY

When Donald Passman was at the University of Texas, he played lead guitar in a band called Oedipus and the Mothers. When he played a demo of the band to legendary record producer (and family friend) Snuff Garrett, the producer smiled and said, "Don, go to law school," which is exactly what he did. In fact, he went to Harvard Law School.

Today, Passman represents artists such as Janet Jackson (for whom he negotiated a record-breaking contract), Don Henley, Tina Turner, Randy Newman, Heart, and Tom Waits, and teaches a course on the music business at USC's Advanced Professional Program. He says, "Every time I finish teaching the course, my students say, 'Isn't there a book that lays this out?' It occurred to me that I should write one!" *All You Need to Know About the Music Business* is the result; it's informative, definitive, easy-to-read, and, as Randy Newman says, "It reads like great fiction."

Why are lawyers so important?

Because we do more deals than anybody else. The music business is not like the film business, where there are maybe two or three powerful agencies. The focus there is on the agents, because one or two people control most of the talent in Hollywood. In the music business, the personal managers maybe have two or three clients, so the power bases are scattered all over the place. And, therefore, personal managers only know the deals for two or three clients. The lawyers, on the other hand, can have 50 plus clients, or several hundred in the larger firms. So we see a lot more deals; we see much more of what's going on around town. We're much more in touch with people on a regular basis than the managers, who are the only other potential power source.

What about business managers or agents?

The business managers have a much more limited role. They are basically concerned with shepherding through the financial side of it. The agents are only involved in personal appearances, so their influence is much more limited.

Does having a good lawyer give you clout in the business?

The real clout in the business is the client's music. When you're a baby act and your name means absolutely nothing, the ability of your lawyer to get his or her call taken is important, because you want people to take you seriously, and at that time, your name alone isn't going to do it. The companies have to take the calls of those of us they deal with regularly, because they have so much going on with us that they can't afford to not take our calls. Unfortunately, that's not so with younger lawyers. It can take a long time to have your call taken. So, yes, that is an advantage.

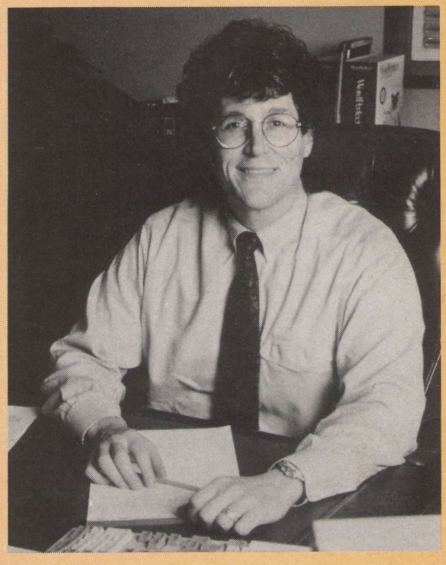
What should someone take into account when looking for their first lawyer?

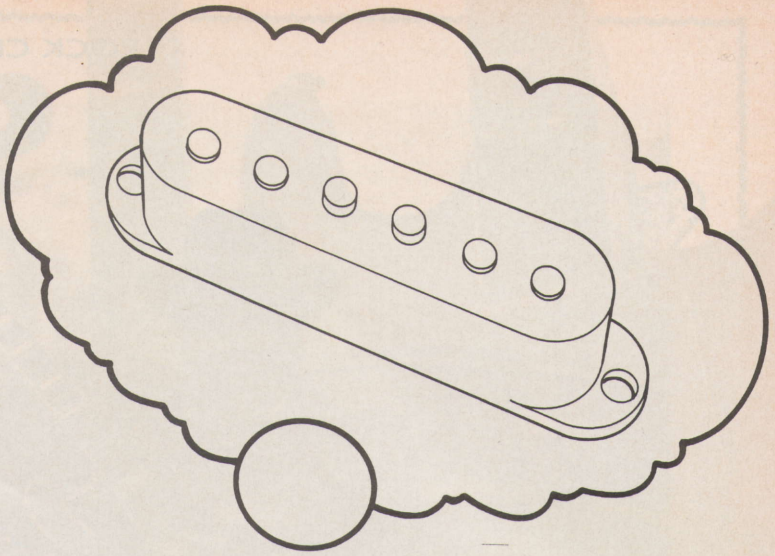
When you're young and looking for your first lawyer, you're going to trade off some things. If you go for a high-powered lawyer, you're not going to get much of their time or attention. You're going to be better off with a younger person who's going to take you more seriously, spend more time and work harder for your career because they're going to further their own career. It's just the facts of life—the higher-powered guys have the higher-powered clients who pay them more money and demand more attention—and they deserve it. It's not realistic to think you're going to get a lot of time out of someone who's a high flyer. A good combination is a young lawyer in the office of a higher flyer, because the young lawyer is building his or her own career, credibility and relationships, and you get the benefit of the lawyer when you need him. Or sometimes, you get somebody who's just left a company and gone out on their own, and is trying to build a practice.

Do you want a lawyer who's thought of as a shark?

"Shark" has two different connotations—one good and one bad. The bad side of a shark is somebody who's always looking at the edges and cutting corners, skating close to the edge, taking advantage of people, taking advantage of situations and playing off people's ignorance. The good side is somebody who is really aggressive and very tough, and goes after all the legitimate stuff that you can get. There are some people who want their lawyers to go out and grab everything possible on the table and take advantage of everybody. Some people want to know that their representative is getting everything legitimate, but being fair and gentlemanly about it. It's a matter of style. There are lawyers who fit both bills. So, somebody who wants to be represented in a more straightforward, courteous fashion is not going to be happy with a lawyer who's out there alienating everybody and beating the table. But, somebody who wants to have every edge and corner, and wants to have people intimidated, and wants to take no prisoners, is not going to be happy with someone who is fair and cautious and wants to strike a working relationship. Both can be effective; it's just a matter of personal preference. But sometimes, if you leave the other side feeling totally bloodied, then you have done what is known as "Making too good a deal." For example, if you need something in the future, don't expect it. It can damage your working relationship to be too obnoxious. People have a way of getting even for that. I've seen it happen.

How long should it take to negotiate a basic contract?







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Two or three months is not unreasonable—six is probably the end of the envelope. It shouldn't take that long, but it can if you get somebody who's difficult. It depends on the company. Some companies want to argue about every period and comma. Since the companies know that things are getting more complicated, many will sign deal memos. It's just the major points—the royalties, the advance, and the other major deal terms. It's only five or so pages long, and the long form contract may take a few months after that. Artists usually don't stop to wait for the contract to be signed. They'll start preparing their songs and get ready to go into the studio. Depending on the company, it may start paying bills. If there's a deal memo signed, they will. They'll want to hold some money back—otherwise, they may never get their contract.

How long does it take to have a feel about working with a lawyer?

You can be with a lawyer for two years and just have little piddly stuff to do and never get a feel for what the guy's about. If you come in and do a record deal, by the end of the deal, you ought to have a pretty good sense of whether you're happy with this person. You can tell by the way they set up your life, explain the deal to you, communicate with you, and so forth. You have to feel comfortable with the person. You have to be able to talk to them openly and say what's on your mind and feel that they understand what you want to accomplish, so that they can do it for you. There are people who are superb lawyers who aren't particularly effective because they don't have the right personality to get along with a client. Then there are people who are not as good lawyers but have great personalities and can be very effective just because they have other skills, like schmoozing. Some lawyers are good at negotiating but they're not good at drafting contracts.

A bad lawyer can ruin things for you in several ways. They can tie you up to a longer term arrangement than you should be tied to. They might not understand how the deal works and leave a lot of money on the table. Or they can just give you bad advice. If they don't understand the music business, they can tell you things that aren't correct, which can totally lead you down the wrong road.

Has anyone ever been signed because of their lawyer's clout?

It's pretty rare. First of all, why would anyone want to be signed by a record company that's doing a favor to a lawyer and doesn't really want you? I've watched companies who are enthusiastic about an artist screw up a record. To be at a company where they really don't care about you, particularly a larger company, you'll just get lost in the mill.

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guitar's PRACTICING MUSICIANS Vol. 2

Eric Johnson	Nuno Bettencourt
Jason Becker	Steve Stevens
Steve Morse	Bruce Kulick
Brad Gillis	Reeves Gabrels
Ed King	Fates Warning
Mark Wood	Randy Coven
Blues Saraceno	Marc Bonilla
Steve Lukather	Billy Sheehan

NUNO BETTENCOURT
Too Much Of A Good Thing (Where's The Hook?)
Yo! Not being much of an instrumentalist, and being naked without Extreme, I just took a demo of a new Extreme tune before Gary got to it, left it instrumental and just grooved to it.

BRAD GILLIS
Galaxy 500
"Galaxy 500" was the first song I recorded in my new studio. For this song I tried guitar melodies that would be used in a vocal approach. The object was to start out with a little soul and end up in high gear.

STEVE LUKATHER
Smell Yourself
Los Lobotomys is a fun band I play in from time to time . . . no rehearsals are allowed. I play straight ahead all day and for this band, anything goes. I wrote the song the night before. We played the song once before we recorded it.

BILLY SHEEHAN
L.A. Ala Mode
This piece represents a transistion period. There are a lot of notes, weird and experimental ideas and new techniques and transitions I'm working on. It's still very rough but I wanted to give it to you in its raw stage of development.

ED KING
Eileen
I specifically wanted to do a tune where the guitar parts would interplay with each other. This tune marks the first time most people have heard luthier Paul Reed Smith perform.

STEVE MORSE
Picture This
I recorded "Picture This" in my living room, direct to DAT. My main concern was to provide a little electronic "air" around the direct sound so it wouldn't be too crunchy or electric sounding. Playing an entire solo piece direct means no overdubs or fixes.

BRUCE KULICK
Zeptune
The main riff pays respect to a Zeppelin type groove, (thank you Mr. Page). The ending was a Hendrix inspriation in Jimi's tradition of adding something completely new to the end of the composition. The groove in Zeptune was a lot of fun to jam to.

STEVE STEVENS
Funkcaution
I am a fan of Motown and this bass line is derivitive of "Ball of Confusion." I tried to see how many different variations of lines I could put on top of the already exsisiting groove without changing the chords.

JASON BECKER
Meet Me in the Morning
Dylan was my first childhood hero (besides my dad). Just as there is nothing like the sound of a wailing distorted guitar there is also nothing like the sound of Dylan's voice, music and words. I chose this song because I wish I wrote it and the original has really good guitar on it.

FATES WARNING
Fates Fingers
This was one of our favorite tracks on the *Symmetry* album. There are always a lot of things you have in mind after you finish that you feel you could have done better. This time we got a shot to redo it. We took the existing track and remixed it and added solos and edited the middle section.

REEVES GABRELS
McCarthy At the Levee
I wrote this around the time people were losing their art grants and the 2 Live Crew thing was happening. It made me think of the McCarthy era. A levee is holding back something large and ultimately the levee breaks. I felt you could only try to censor artists for so long before it comes back at you.

ERIC JOHNSON
Cliffs of Dover (Live)
In some ways I like this one better than the first live one. A lot of people like the live "Cliffs" because they have a little more of that spontaneity. With "Cliffs" we get a good reception on it now but years it ago it was one where they were waiting for the next tune.

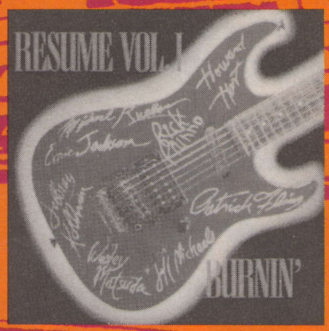
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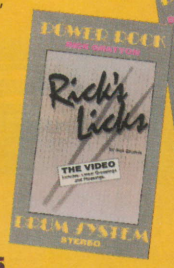
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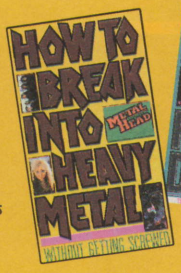


Bass Guitar:

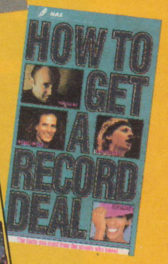


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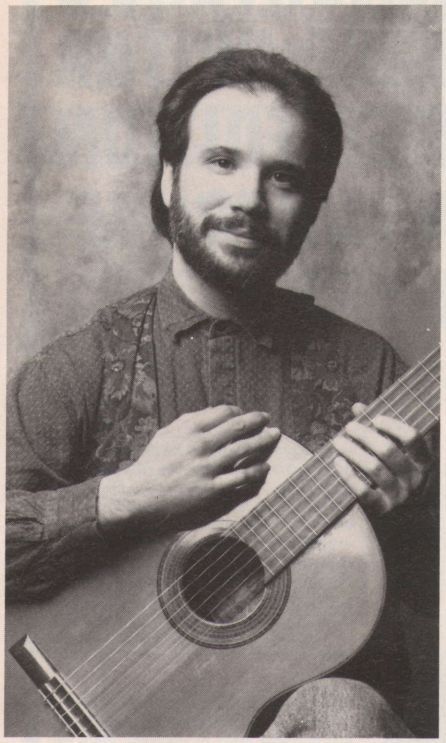
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Current GSP 21 owners can purchase a GSP 21 Pro upgrade kit which includes a PROM and installation instructions.

By Robert Phillips

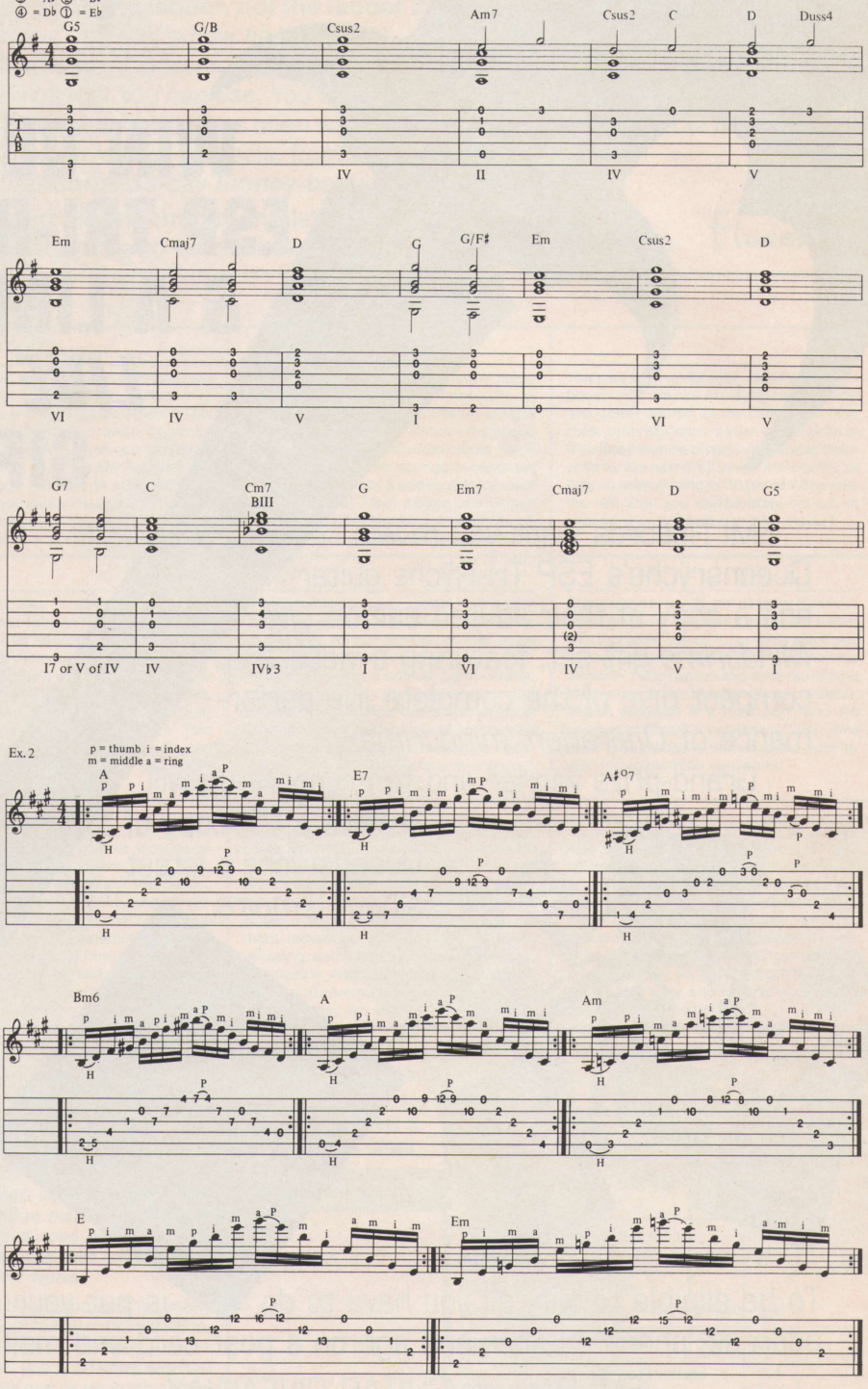
Picardy Third



There are two ways in which major and minor keys can relate to each other. The one we will be concerned with this month is referred to as parallel major/minor. This occurs when the two modes (major and minor are basically just modes) share the same tonic, or starting note—in other words, C major and C minor are parallel major and minor. A common device in classical and, to a lesser extent, popular music is to substitute one for the other, to create an unexpected harmonic turn. We can find examples of this in a great many Baroque compositions (Bach, Handel, Vivaldi and their contemporaries) in the form of the *Picardy third*, in which the last chord of a minor piece was a major chord. In more recent music, we can see the use of one followed immediately by the other, as in the Beatles "If I Fell" (listen to the chords under the words "I couldn't stand the pain, and I would be sad. . ."). A similar use of the major/minor shift occurs in Extreme's "More Than Words." A basic outline of a similar chord progression to this song is given in Ex. 1 below. Notice measure 15, the C major triad, which in the next bar moves directly to a C minor 7.

Ex. 2 is the beginning of Etude No. 2 by Brazilian composer Heitor Villa-Lobos (1887-1959), which he wrote in Paris in 1929. This piece uses the identical technique twice in a row, A to A minor, and E to E minor. To execute this piece, use either the right hand fingering indicated or else try sweep-picking it.

Ex. 1
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



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Guitar photo by Larry Busacca

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THE FORMULA FOR SUCCESS

isn't easy, but it *is* simple. **Master the fundamentals,** saturate yourself in the music of the greats, and blend it all together to create your own style. **Unfortunately, many guitarists skip the first part!** A few lessons with a bad teacher will teach you that mastering the fundamentals is way too hard, not to mention boring. So instead, you become addicted to instant gratification tools like TAB transcriptions and "lessons" that teach solos verbatim. **These methods are only *rungs* on the ladder, *not* the ladder itself!** (Want proof? Can you name *one* guitar great who has said in interviews that that's how *he* learned?)

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– Andy Flavelle

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B RIFFS: For The Lead Guitarist

Just as unusual adjectives or slang expressions will make your conversation more colorful, good riffs will highlight your phrasing and overall solo break. Over 150 riffs in the style of the greats are presented in this virtual dictionary of chops, ***as well as solo techniques such as two-handed tapping, sequencing, ladder riffs and melodic shapes.*** (This course is a perfect companion to the *Lead guitar: Scales and Phrasing Techniques.*) No sight reading required.

C LEAD GUITAR: Modal Improvising & Phrasing

In this intermediate course, I demonstrate modal signature sounds, show you **how** to use them, and how to know ***when*** to use them! Besides the various positions, learn techniques to instantly visualize the neck. Understand modal diatonic chords, and you'll be able to write songs that work with **any** scale you choose. Learn to create diminished runs that link to the tonic, and the popluar neo-classic harmonic minor scale. No sight reading.

D SIGHT READING

For most of us, suicide is more desirable than sight reading! But the fact is, sight reading allows you to understand music theory. This superior approach has been carefully developed to painlessly get you through it quickly, without the "Twinkle Twinkle Little Star" garbage you find in other books. I believe that you **need** this, and aren't getting it. Maybe it's time you got it over with. What do **you** think?

E MUSIC THEORY

Anyone can play a guitar, ***a musician knows music theory.*** This detailed presentation gives you information you can use in understandable terms, and allows you to master theory fundamentals at your own pace. Learn about scales, modes, intervals, harmony, chord construction, inversions, transposition, and more. This in-depth course takes time to learn, but you'll use the principles for life. Sight reading required.

F CLASSICAL GUITAR

It's a fact, classical music is an absolute influence on the new generation of neo-classic guitarists in the style of Malmsteen, Rhoades, Gilbert, MacAlpine, and others. Learn and enjoy the traditional polyphonic technique classical guitarists use, as well as thirty compositions from the masters. You may surprise yourself at how you can draw ideas from the classics into your own playing. Sight reading is required.

G ARPEGGIOS: For The Lead Guitarist

Whether you play rock, blues, heavy metal or jazz, arpeggios are as important as scales to the lead guitarist. ***Use my simple & effective system to master arpeggio shapes, positions & chordal triads.*** You'll understand diatonic arpeggio concepts common to hard rock & and be able to create arpeggio solos! From simple one octave "sweeps" to triad stacking, to extended & altered variations, & **when** to substitute them.

H RHYTHM GUITAR

Although this course is perfect for a beginner, even players with some experience should get something out of this basic primer for the rock musician. You'll learn about open position chords, barre chords, ***arranging*** your favorite progressions, and the system of diatonic diads that so many rock and metal players use. Also covered are numerous right hand rhythm techniques, from shuffle rhythms to arpeggio styles.

I BLUES GUITAR

Blues guitar is important to learn as an influence on rock players, but it's also fun to play as the killer style that it is! Learn the blues, minor and major pentatonic scales in various positions and how to use them, advanced solo concepts of blues phrasing, and the use of modes and scale substitution. Also learn blues style phrases, lead-ins, turn-arounds, progressions and rhythm styles. No sight reading required.

J RHYTHM GUITAR: Intermediate

The next level up for rock, blues and metal players who are sick of playing barre chords and power chords all the time. It's a fact: most guitarists learn rhythm guitar skills in their first 6 months of playing, ***re-cycle*** those skills for the next 9-1/2 years, and claim that they've been playing for 10 years! When was the last time you ***deliberately*** set out to expand your skills as a rhythm player?

K EAR TRAINING: Solos, Leads & Melodic Dictation

Ear training is a skill, not a talent. Because I'm a ***guitarist*** and ***not*** a keyboard player (like that other course!), I not only teach you fundamentals of relative pitch and melodic dictation, I also explain and solve the unique challenges that the ***guitar alone*** presents. **Teach yourself** any lead part, and rid yourself of endless, expensive "learn this solo" type cassettes that do all the work for you. It's easier than you think!.

L EAR TRAINING: Chords, Songs & Progressions

Most music colleges and relative pitch type courses honestly try to provide fundamentals. The **problem** is, these courses are usually written for a **variety** of musicians, (keyboards, oboes, etc.) and they don't get specific about the **guitar.** However, there ***is*** a detailed, defined system of "guitar logic" for figuring out songs. Most professionals know it. It's easy, and it works. Isn't it time **you** mastered these skills?

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Today's guitarist absolutely must understand all his equipment! Yet, many otherwise competent musicians are continuously haunted by poor intonation, guitars that buzz, amps that hum, and many other common problems. There's more to "tuning" a guitar than just strings! And what you don't know **will** hurt you! Whether you are looking to overhaul your favorite axe, or are in the market for a new electric or acoustic, this informative and interesting (and often humorous!) crash course in guitar maintenance and knowledge is for you. The money you save on just one preventable repair job could easily be more than the price of this video!

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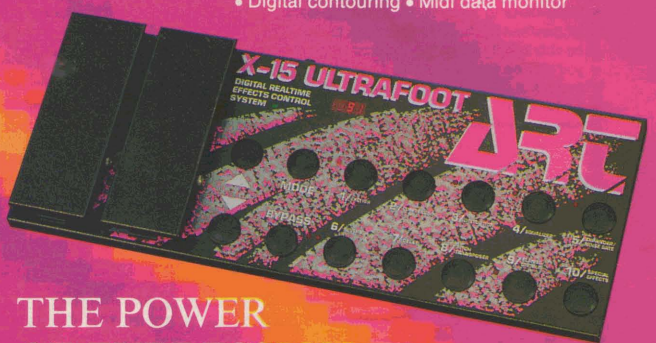


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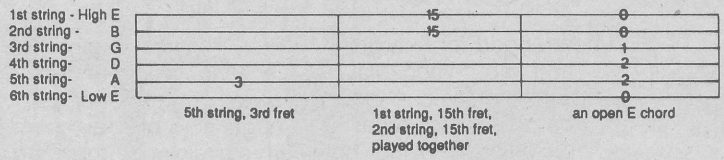
ART

THE SOUND OF PERFECTION

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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



5th string, 3rd fret

1st string, 15th fret, 2nd string, 15th fret, played together

an open E chord

Definitions for Special Guitar Notation

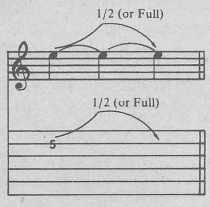
BEND: Strike the note and bend up ½ step (one fret).



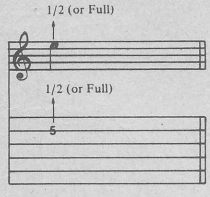
BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



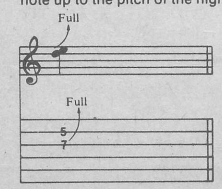
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



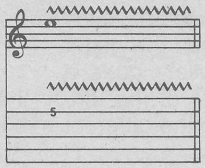
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



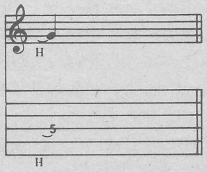
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



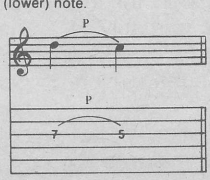
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



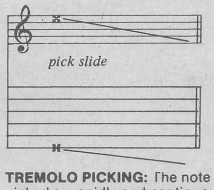
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



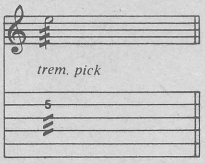
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



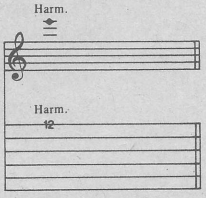
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



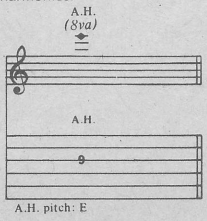
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

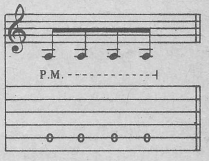


A.H. pitch: E

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



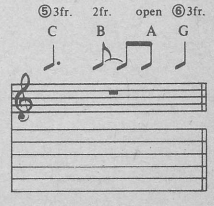
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



ENTER SANDMAN

True to the form of many of Metallica's tunes, this song opens with a quiet acoustic guitar part comprised of an arpeggiated E minor form combined with a single-note lick. As a whole, this pattern can be derived from the E Blues scale (E,G,A,B♭,B,D). Emphasis on the flat 5 (B♭), also known as the tritone, is a staple of the Metallica sound. At bar 17, this riff (with a slight deviation) is reinstated by heavy electric guitars, and is established as the primary theme (Rhy. Fig. 1). This rhythm part is also used to back the first eight bars of the guitar solo. The verse rhythm part is comprised of root-fifth chords played on the 6th and 5th strings, complemented by muted open low E's, setting up a steady 8th-note pulse. The prechorus features a key change to F♯ minor, with the primary riff transposed to this key; a slight deviation of this basic idea is used for the chorus rhythm part.

The guitar solo section begins with a key change back to E minor, and the first five bars are based on E Pentatonic minor (E,G,A,B,D), and feature relatively simple phrasing. In bar 6, F♯ is introduced, and triad shapes are used in bars 7 and 8, derived from E Dorian (E,F♯,G,A,B,C♯,D). Three-note triads are played in straight 16ths, creating a "three on four" feel. The next four bars feature a half-time feel, and initiate a key change to F♯ minor, with solo lines based essentially on B Aeolian (B,C♯,D,E,F♯,G,A), though they can also be interpreted as F♯ Phrygian (F♯,G,A,B,C♯,D,E). Hammett seems to be basing his solo here on the IV chord reference, B, which occurs on beat three of the rhythm part. The next four bars are based on F♯ Pentatonic minor (F♯,A,B,C♯,E); the last five bars are based on E Pentatonic minor with brief use of the 2nd, F♯, and the 6th, C♯, alluding to E Dorian.

Overall, this tune is much straighter and simpler than older tunes, and is more in the mold of classic Deep Purple and Black Sabbath.

I WANNA BE SEDATED

Found on the Ramones' fourth album, *Road to Ruin*, this song features three rhythm guitars: two played in unison, shown in notes and tab, and one in slashes. The rhythm guitar shown in slashes plays more sustaining chords, while the other two stick closer to steady, muted eighth notes. At points in the transcription, all three guitars are arranged for one guitar, written in notes and tab. When playing the song live, Johnny Ramone pounds away on full barre chords, creating a huge wall of distortion, moving between sustaining chords and laying down the steady eighths. The guitar solo consists entirely of two unison E notes, played in quarter and eighth notes across the full eight bars. After the solo, the song modulates up one whole step, to the key of F♯, and the guitar parts are played virtually identically in the new key. Between the third and fourth verses, one of the rhythm guitars produces some pinch harmonics; this is shown as Rhy. Fill 1.

The outro is first played as muted eighths, then as a combination of sustained chords and muted eighths, at which point an overdub enters which consists of unison F♯'s. When the guitar parts are this simple, subtlety goes a long way, though be aware of the tension and release created in the different rhythmic articulations.

TRADEMARK

First of all, I'd like to extend my thanks to Eric Johnson for taking time out of his busy schedule to go over all the guitar parts, ensuring accuracy. Eric is such an unusual and unique guitarist that it can be difficult at times to know how he does what he does. This tune opens with a simple melody, played across the C♯min-A-E (two times) and then the G-G♯sus4 progressions. The melody is based on C♯ Aeolian (C♯,D♯,E,F♯,G♯,A,B), with an initial reference to C♯ Pentatonic minor (C♯,E,F♯,G♯,B). Eric picks the melody notes with his middle finger and sounds the muted bass notes with a pick (held with the thumb and index finger). These bass notes are also doubled by a 6-string bass. On this recording, Eric plays these bass notes very subtly, creating the effect of two guitars. This is also the case for the following progression of triads—with this technique, Eric creates effective syncopation between the triads and the bass figure. On the repeat of the main theme, subtle rhythm guitar enters, for which Eric employs a very clean "direct"-type tone. The Hendrixy soloing here is based on C♯ Pentatonic minor; for this lick, Eric uses 1, 2 and 3 primarily (1 and 3 on the B string, 1 and 2 on the G string), which is the same fingering Hendrix would have used.

The next section features a key change to E major, (relative major to C♯ minor), and here Eric uses descending and ascending triads in the same manner as previously done. This is followed by chordal arpeggios played on the top four strings; listen carefully for the changes in articulation from sustained notes to muted notes. At 1:36, the song suddenly breaks into three different guitar parts: the chordal arpeggiations, octaves doubled by the bass, and a slowly descending slide guitar and "effect" lick. In this section alone, Eric combines a variety of beautiful and distinctly different guitar tones.

At 1:52 Eric introduces a new theme and chord progression: Esus4-E-E♯sus4-E♯5/G♯-G♯5, played in unison by two guitars. An overdubbed guitar enters at 2:05 to play a single-note lick based on G♯ major (G♯,A♯,B♯,D♯,E♯,F♯). At 2:16, the Esus4 and E triads are sounded as artificial harmonics, slapped with the middle finger of the fret hand 12 frets above the chord position. At 2:40, Eric plays another brief solo, also based on C♯ Pentatonic minor, with the inclusion of the 2nd, D♯, leading into the recap of the secondary theme (played with slight deviations).

The bona fide guitar solo section begins at 3:20, and Eric starts with G♯ major licks, moving into E major (E,F♯,G♯,A,B,C♯,D♯) licks over Esus4-E, and G♯ Pentatonic minor (G♯,B,C♯,D♯,F♯) licks over D♯sus4-F♯5-G♯-G♯5. At 3:48 he uses G♯ Phrygian (G♯,A,B,C♯,D,E,F♯) into G♯ Pentatonic minor. The phrasing and articulation here are absolutely flawless and awe-inspiring. There are very, very few players who play this fast while producing such *big* notes.

The final band theme (introduced at 4:00) is based on E major, followed by an outro melody (at 4:16) based on alternating Amaj7 (A,E,G♯) and B major (B,D♯,F♯) triads. The final keyboard chords which fade out have also been included, arranged for guitar. For the majority of the tune, Eric used his '54 Strat. For the thicker, more distorted tones, he used a '64 335.

TWICE AS HARD

This tune takes its inspiration first and foremost (if not entirely) from the Rolling Stones. The guitars are tuned to open G (D,G,D,G,B,D, low to high), a staple of the Keith Richards rhythm guitar sound, and the opening rhythm guitar part (repeated for the chorus) is basically generic Keith; the end of the phrase is right off "Can't You Hear Me Knockin',"

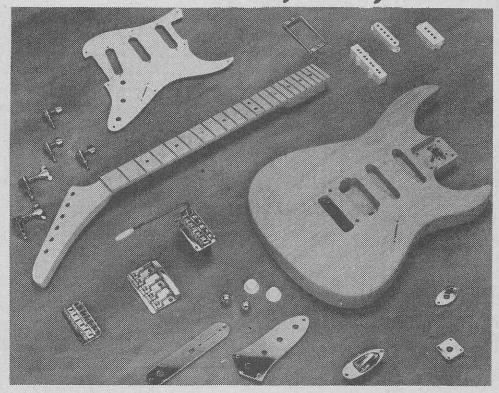
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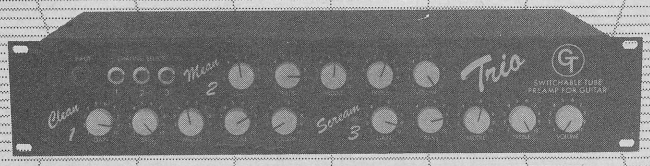
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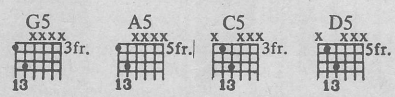
RUNAROUND

As Recorded by Van Halen

(From the album FOR UNLAWFUL CARNAL KNOWLEDGE/Warner Brothers Records)

Words and Music by Edward Van Halen,
Alex Van Halen, Michael Anthony and Sammy Hagar

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Rock ♩= 130

Intro

N.C.

Oh.

Gtr. I

Rhy. Fig. 1

f let ring

*Gtr. II

G5 A5 C5 D5 G5 A5 C5 A5 C5 G5

Hmm, hmm.

(end Rhy. Fig. 1)

let ring

*Gtr. II is 6-stg. bass arr. for rhythm gtr.

D

N.C.(A5)

Ow!

That's right.

let ring

sl.

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Rhy. Fig. 2
H
let ring
let ring
let ring
sl.
1st Verse
A5
She don't_ like it when it's cut and dried._
And don't_like me mak - ing
(end Rhy. Fig. 2)
Full
1/2
fu - ture plans.___
And don't_want me try - in' to pin her down.___
She ain't a - bout to give an
P.M.
w/Rhy. Fig. 2
N.C.(A5)
A5
inch of ground,___ now.___
Whoo!_
Well,___
P


2nd Verse
she can take me for a lit - tle ride.
But just as long as she drive
Rhy. Fig. 3
Full
sl.
me home.
A - round the block may - be once or twice.
A.H.
(8va)
P.M.
A.H. pitches: C♯ G♯
Pre-chorus
C♯m
D
E5
And then some lov - in', would - n't that be nice, yeah. I'd walk, but I want
(end Rhy. Fig. 3)
it.
Oh, what a fool be - lieves.
But, oh, what a fool be - lieves.
F♯m
H P


C♯m D E5 F♯m A E
I've got her in my sight, but just out of reach, oh.
sl.
P.M.
Chorus
w/Rhy. Fig. 1
Gtr. II
G5 A5 C5 D5 G5 A5 C5
Rhy. Fig. 1A
Here we go a - round. Run, run,
(Round, a - round, a - round.)
1/2
(end Rhy. Fig. 1A)
A5 C5 G5 D5 G5 A5 C5 D5
run - a - round, yeah. Here we go a - round.
(Round, a - round, a - round, a - round.) (Round, a - round, a - round.)
Gtr. I
To Coda
G5 A5 C5 A5 C5 G5 D5 A5
She's giv - in' me the run - a - round, yeah, oh.
(Round, a - round, a - round, a - round.)


3rd Verse
w/Rhy. Fig. 3
Uh, just e - nough to keep me hang - in' on.
She knows ex - act - ly
sl.
sl.
what I need.
And right down to the nick of time.
D.S. al Coda
I'm chas - in' love down a fine, fine line, ow.
Guitar solo
A5
C5 G5
D5
A5
Coda
run - a - round.
(Round, a - round, a - round, a - round.)
Ow, oh, ow.
Harm.
(8va)
Gtr. III
trem. bar
w/wah
Harm.
H P
*Depress bar before striking note. **Pull bar up.


N.C.(D)
(G)
(A)
(D)
(G)
(A)
A.H.
(8va)
Full
vib. w/bar
A.H. pitches: G (C)E
(D)
(A)
(G)
8va
sl. loco
semi-harm.
hold bend
(B)
Yeah, hey, yeah.
*Depress bar before striking note.
(E)
N.C.(E5)
Oh,__ yeah.
Gtr. I
loco
trem. bar
let ring


Ooh.
Ah.
It goes like this.
let ring
let ring
let ring
H
H
Bridge
E5
Lis - ten, ba - by.
Ooh, ow, ow, uh. Oh man, it's hard
let ring
let ring
1/2
1/2
e - nough.
Yeah.
And you make it hard - er.
Uh.
Fill me up and I'll be
1½
1½ P.M.
H P P P P H P P
P.M.
1/2
1/2
G5
Gtr. II
sat - is - fied.
Oh man, she owns it.
Here we go a -
1½
1½
H
1/2
1/2
H


Chorus
w/Rhy. Figs. 1 & 1A (both 4 times)
A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5
round. Run, run, run - a - round, yeah. Here we go a -
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)
A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5
round. She's giv - in' me the run - a - round. Here we go
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)
A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5
round. Run, run, run - a - round. Here we go a -
(Round, a - round, a - round.) (Round, a - round, a - round, a - round.)
C5 D5 G5 A5 C5 A5 C5 G5
round. She giv - in' me the run - a - round.
(Round, a - round, a - round.) (Round, a - round, a - round,
Outro
w/Rhy. Figs. 1 & 1A (both toll end)
D5 G5 A5 C5 D5 G5 A5 C5 A5 C5 G5
Oh. Oh, run - a - round.
a - round.)
Gtr. III
Full
pick slide
sl.
sl.
D5 G5 A5 C5 D5 G5 A5 C5 A5 C5 G5
Begin fade
Oh, a - round, yeah. Ooh. A - round, yeah. Yeah.
8va
Full


D5 G5 A5 C5 D5
Run - a - round, yeah.
8va
P 1/2 Full 1/2 Full
G5 A5 C5 A5 C5 G5
Ba - by, said, I like it.
1½ P Full
D5 G5 A5 C5 D5
Ow, I said I like it.
sl. sl.
G5 A5 C5 A5 C5 G5
Oh. A - round, yeah.
Fade out

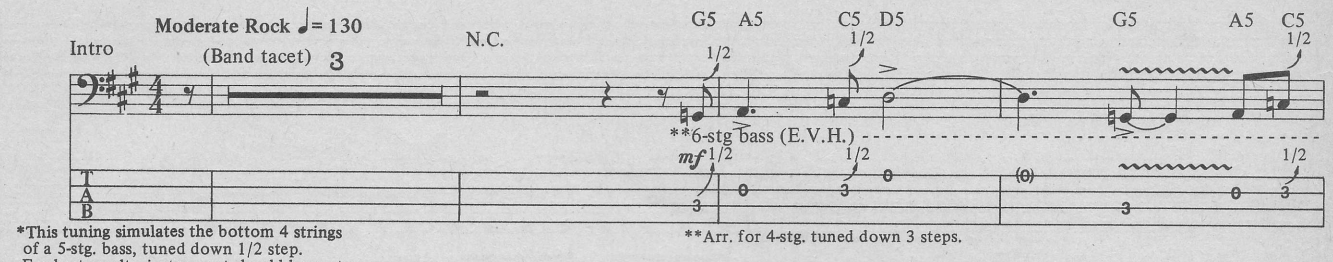
BASS LINE FOR
RUNAROUND

As Recorded by Van Halen

(From the album FOR UNLAWFUL CARNAL KNOWLEDGE/Tacoma Records)

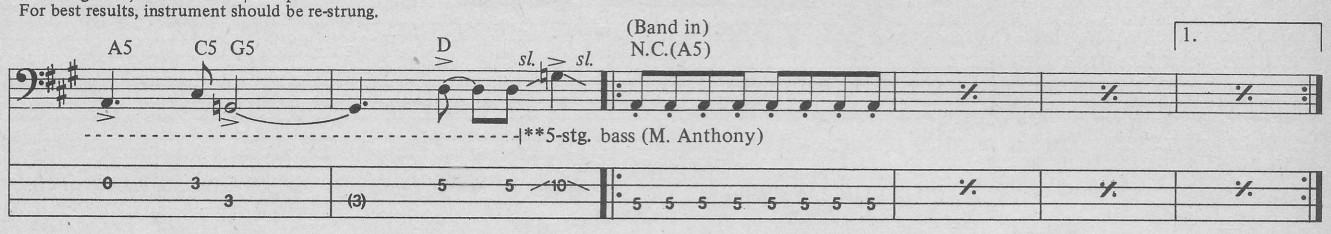
Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and Sammy Hagar

*Tune down 3 steps:
④ = B♭ ② = A♭
③ = E♭ ① = D♭

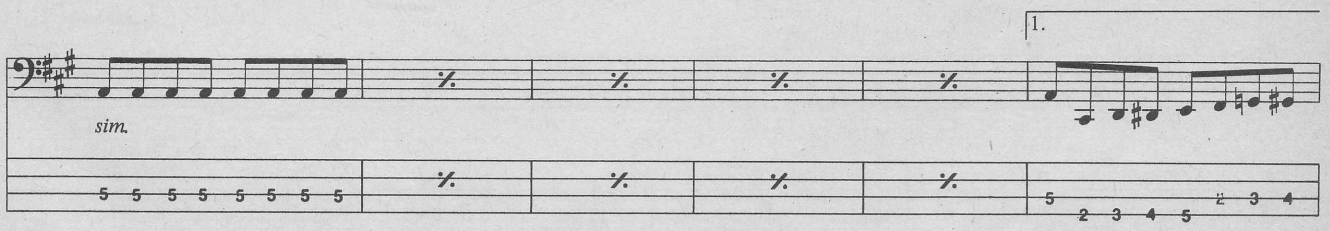


*This tuning simulates the bottom 4 strings of a 5-stg. bass, tuned down 1/2 step. For best results, instrument should be re-strung.

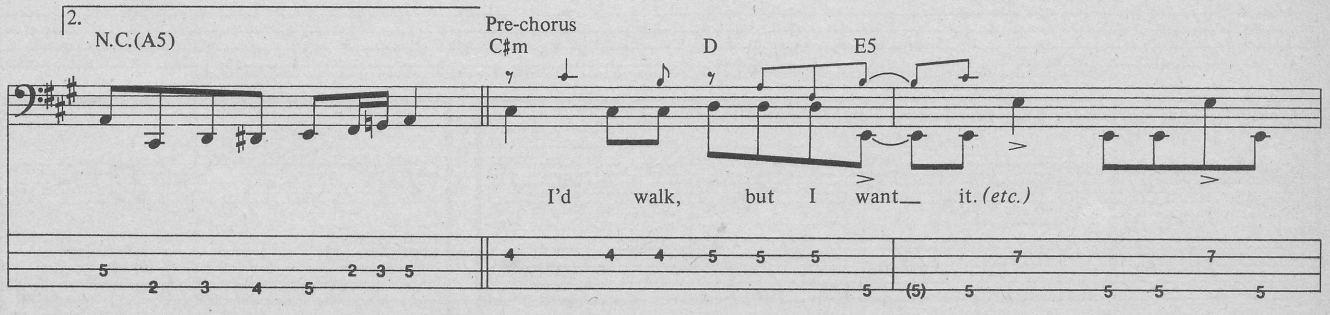
**Arr. for 4-stg. tuned down 3 steps.











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F♯m D E5 C♯m D E5 F♯m
A E G5 A5 C5 D5 G5 A5 C5 A5 C5 G5
Chorus
w/Fill 1
sim.
Round, a - round,_ a - round. (etc.)
2nd time to Coda
w/Fill 1 (1st 3 bars only)
D5 G5 A5 C5 D5 G5 A5 C5 A5 C5 G5
D.S. (w/2nd ending) al Coda
w/Fill 2
D5 A5
sl. sl.
Coda
A5 C5 G5 D5
Guitar solo
A5
N.C.(D) (G) (A)
sl.
(D) (G) (A) (C) (D) (A)
sl. sl.
(D) (G) (A) (B) (D)
sl.
Fill 1 (6-stg. bass arr. for 4-stg. tuned down 3 steps)
1/2
Fill 2


(A)
sl.
(B)
(D)
(A)
(E)
N.C.(E5)
sl.
E5
Bridge
N.C.(E5)
Chorus
w/Fill 3 (till fade)
G5
A5
C5 D5
G5 A5 C5 A5 C5 G5
1/2
(5 & 6-stg. basses)
Play 4 times
D5
G5
Outro
A5
C5 D5
G5
A5 C5 A5
C5 G5
Play 4 times & fade
D5
G5
sim.


Fill 3 (6-stg. bass)
1/2

By Eric Mangum

TRADEMARK/ERIC JOHNSON

Eric Johnson is a marvel to watch live, and one of the reasons is to see him dance on foot pedals. He sometimes looks like a kid squishing bugs as he constantly and accurately switches effects and amps (not to mention pickup select switches). Everything from a Tube Screamer or a Fuzzface, to a t.c. chorus or Echoplex, gets stomped on at one point or another. The box with the most abuse, though, would have to be his A/B box, which switches between a Marshall head with an Echoplex and a Howard Dumble amp. He also uses old Fender Reverbs. Eric has a variety of old Fender Strats, which he prefers due to what he calls a higher quality of metal in the pickups and wood in the bodies.

Getting the sound of "Trademark," from *Ah Via Musicom* will not be easy, but if you use foot pedals, you may actually have an advantage, because of their frequency response and characteristic tone. Start with a compressor set just to smooth out the attacks. The release time control is set short because you're not using it for sustain. Next is the distortion with the highs rolled off. This is typical of Eric's dirty tone. Then there's the delay. Use an analog delay if you have one—it will sound more like the Echoplex delays Eric uses. Finally, the stereo chorus set for a slow sweep at medium width.

Now, to actually play this song, you'll need to brush up on your two-step and juggling. The song begins clean with the compressor, delay and chorus. Use your bridge pickup for the first verse and neck pickup for the second. The distortion comes on after the second verse for one note, then you immediately need to lower your guitar volume to ease the distortion. Listen carefully; by the end of the bridge you should have all the sounds covered. Your main task will be switching to them at the right time while playing. Good luck.

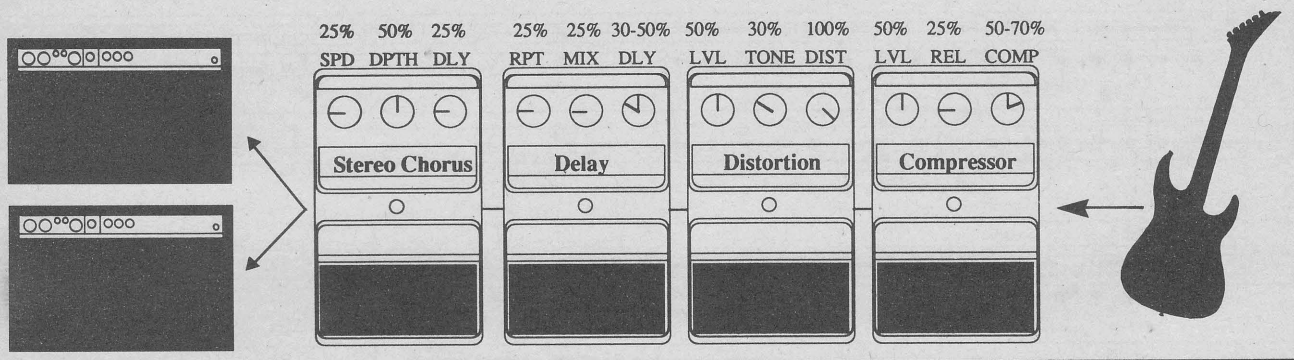
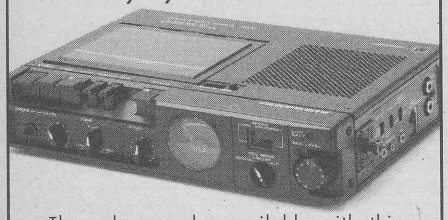


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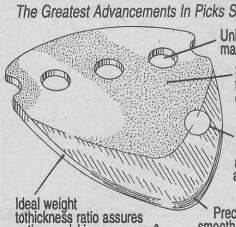
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TRADEMARK

As Recorded by Eric Johnson

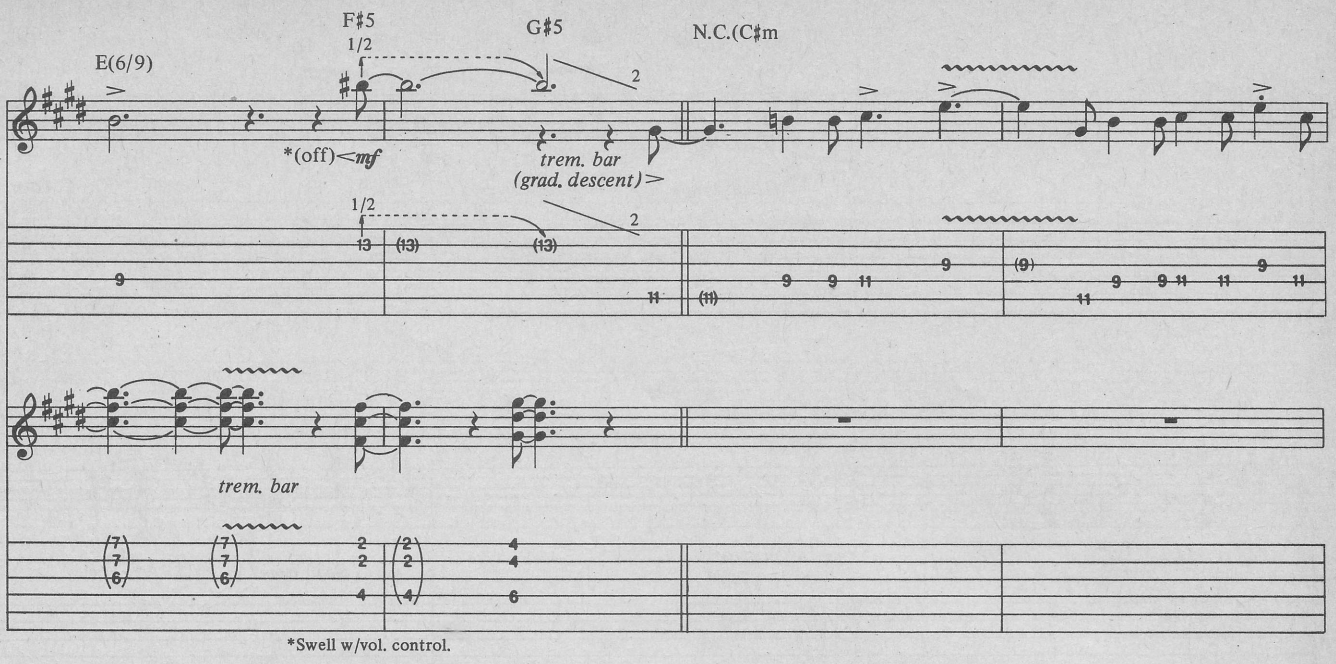
(From the album A VIA MUSICOM/Capitol Records)

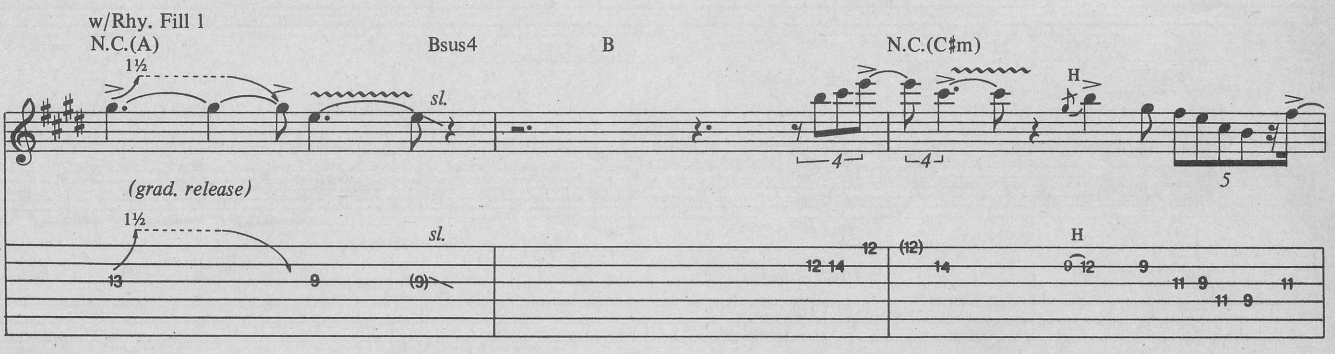
Music by Eric Johnson

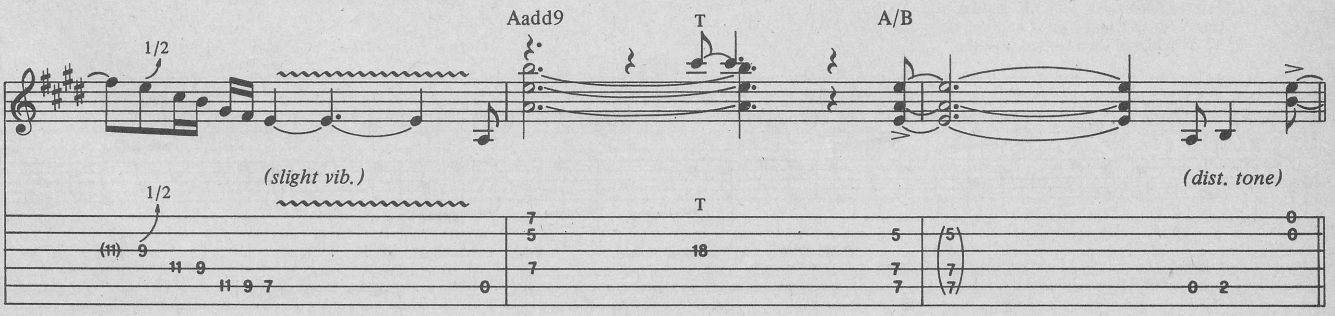


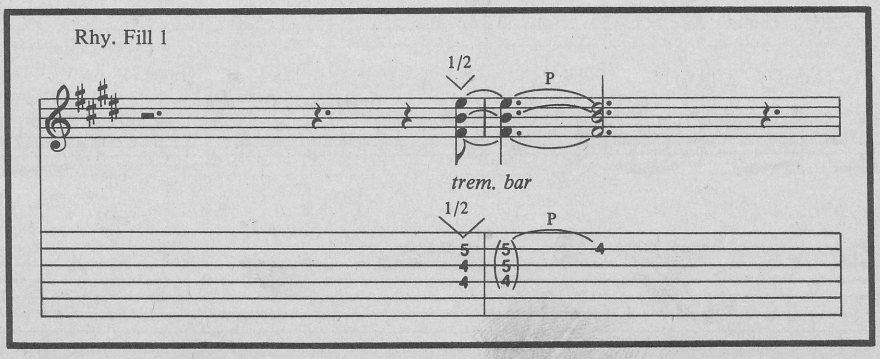
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C♯m
B/C♯
C♯5
B5/C♯
Amaj7
B7/A
Amaj7
A/B
1/4
1/4
C♯msus4
Gtr. I
N.C.(A)
(E)
P.M.
(slight vib.)
Gtr. II
(clean tone)
trem. bar
*pp
mf
*Swell w/vol. control
(C♯m)
(A)
Full
1/4
1/2
P H
Gtr. III
Gtr. II
let ring
let ring (Gtr. II)
*Gtr. II tabbed on right;
Gtr. III tabbed on left.


E(6/9)
F♯5
G♯5
N.C.(C♯m
1/2
2
*(off)<mf
trem. bar
(grad. descent)>
trem. bar
*Swell w/vol. control.

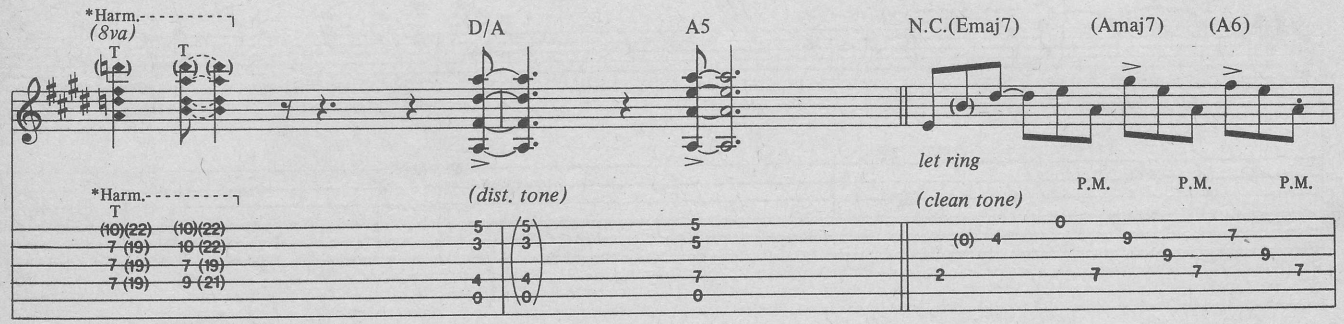

w/Rhy. Fill 1
N.C.(A)
Bsus4
B
N.C.(C♯m)
1½
sl.
H
(grad. release)
5


Aadd9
T
A/B
1/2
(slight vib.)
(dist. tone)

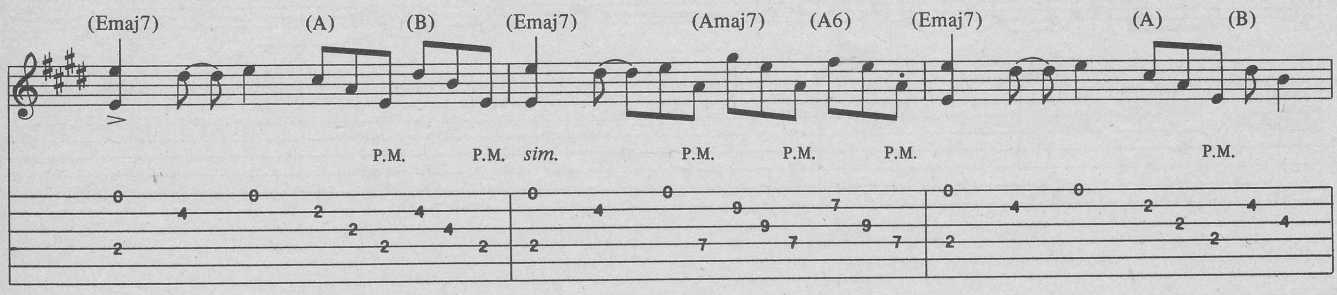

Rhy. Fill 1
1/2
P
trem. bar

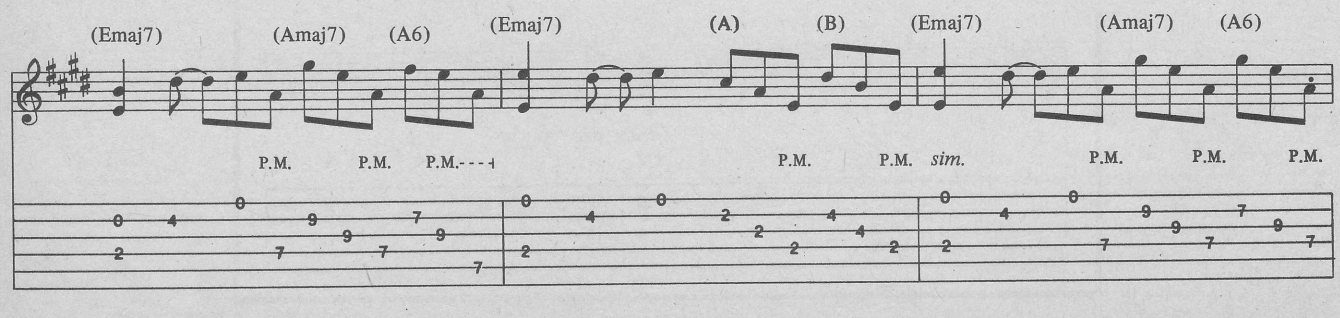


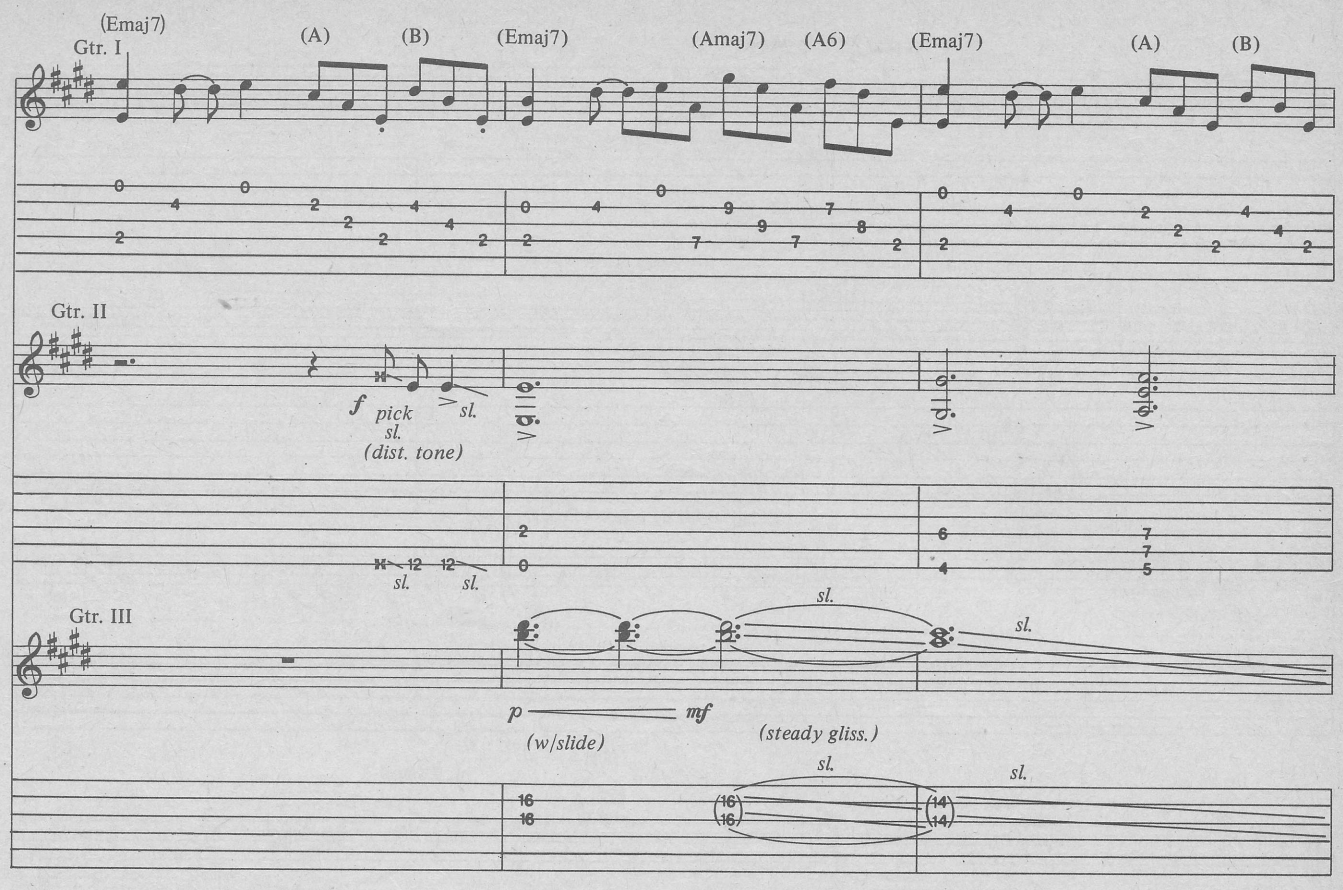




*Tapped harmonics. Slap r.h. middle finger across top 4 stgs. at approx. 12 frets higher than fretted position.






(Emaj7)
Gtr. I
(A)
(B)
(Emaj7)
(Amaj7)
(A6)
(Emaj7)
(A)
(B)
Gtr. II
f
pick
sl.
sl.
(dist. tone)
sl.
sl.
Gtr. III
sl.
sl.
p
mf
(w/slide)
(steady gliss.)
sl.
sl.


(Emaj7)
(Amaj7)
(A6)
(Emaj7)
(A)
(B)
(Emaj7)
(Amaj7)
(A6)
P.M.
P.M.
P.M.
P.M.
sl.
sl.
f
1/2
trem. bar
sl.
sl.
1/2


(Emaj7)
(A)
(B)
(Emaj7)
(A)
(B)
sl.
Gtrs. I&II
Esus4
E
Esus4
E
Esus2
1/2
E
D♯sus4
F♯5/G♯
G♯5
Rhy. Fig. 1
Esus4
E
Esus4
E
Esus2
1/2
E
Gtr. III
D♯sus4
1/2
F♯5/G♯
1/2
G♯5
w/Rhy. Fig. 1
Esus4
E
Esus4
E
Esus2
E
f
1/2
1/2
Gtrs. I & II
(end Rhy. Fig. 1)


Esus4
E
Esus4
E
Esus2
E
*Harm.
(8va)
1/2
D♯sus4
F♯5/G♯
G♯5
T
*Harm.
1/2
*Tapped harmonics.
D♯sus4
G♯5
1/4
N.C.(C♯m)
(clean tone)
1/4
P.M.
(A)
(E)
1/4
sim.
(slight vib.)
let ring
1/4
C♯sus4
E6/9
G♯sus4
Gtr. I
P.M.
(slight vib.)
Gtr. II
H
trem. bar
1/2
trem. bar
1/2
H


C♯m
f
(clean tone)
sl.
pp
mf
*Amaj7
B
C♯m
T
*Chords played by kybd.
1½
grad. release
A
P.M.
E/B
(slight vib.)
(slight vib)
P.M.
C♯m
B/C♯
C♯5
B5/C♯
Amaj7
B7/A
A/B
sim.
C♯m7
C♯7sus4


A
Bsus4
Esus4
E
(dist. tone)
Esus4
E
Esus2
E
D♯sus4
F♯5/G♯
sl.
G♯5
1/2
Guitar solo
w/Rhy. Fig. 1
Esus4
E
Esus4
E
Esus2
E
D♯sus4
f
(dist. tone)
sl.
F♯/G♯
G♯5
*E
D♯sus4
Full
*Chords played by kybd.
F♯5/G♯
G♯5
H
P
5
9:6
2
A/E
1/2
B/E
P
E
D♯sus4
1/2 1/2


Amaj7/G♯
F♯/G♯
E
B/E
E
B/E
D♯sus4
F♯5/G♯
G♯5
E
B/E
E
Esus4
D♯sus4
E/G♯
B
Riff A
N.C.(E)
(end Riff A)
w/Riff A


Gtr. II
*A/E
B/E
A/E
sl. sl.
B/E
A/B
B
Gtr. I
*Bass plays pedal tones (E, B, C♯, G♯, F♯, respectively) in this section.
A/B
B
A/C♯
B/C♯
A/C♯
sl.
B/G♯
A/F♯
B/F♯
A
F♯m7
E
(Slowly)
Fade out
B/E
A/E
B/E
poco rit----------
Gtr. II
Gtr. III
(kybd.)
mp
let ring
*Gtr. II tabbed on right; Gtr. III tabbed on left.

BASS LINE FOR

TRADEMARK

As Recorded by Eric Johnson

(From the album A VIA MUSICOM/Capitol Records)

Music by Eric Johnson



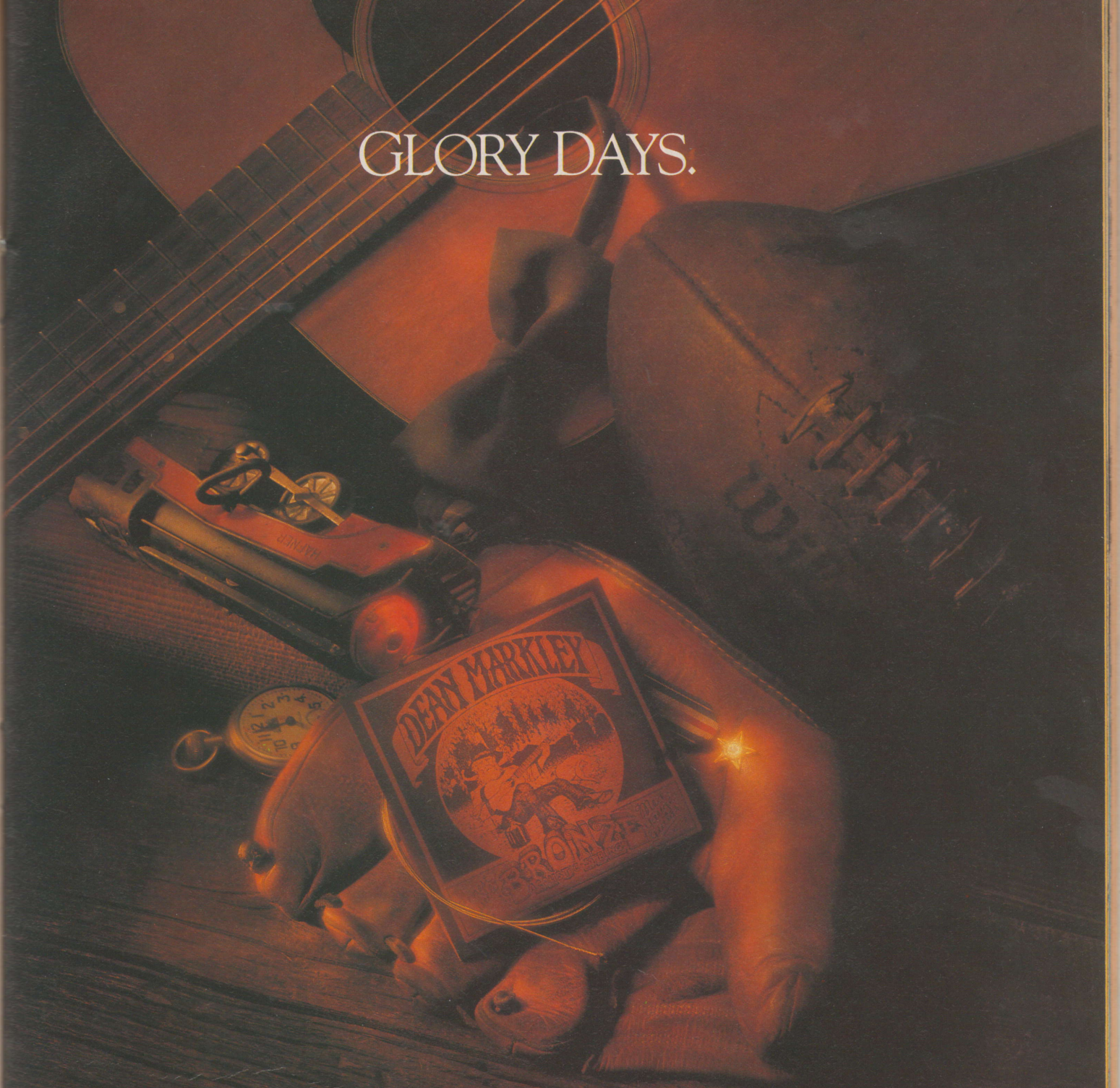
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(C♯m)
(A)
E(6/9)
F♯5
G♯5
H
H
N.C.(C♯m)
(A)
Bsus4
B
sl.
sl.
sl.
sl.
N.C.(C♯m)
Aadd9
A/B
N.C.(E5)
Em7
D/E
E5
D5/E
E5
D/A
sim.
sim.
A5
E5
D/A
A5
N.C.(Emaj7)(Amaj7)
(A6)
(Emaj7)
(A)
(B)
(Emaj7)
(Amaj7)
(A6)
(Emaj7)
(A)
(B)
(Emaj7)
(Amaj7)
(A6)
sl.
sl.


(Emaj7) (A) (B) (Emaj7) (Amaj7) (A6) (Emaj7) (A) (B)
(Emaj7) (Amaj7) (A6) (Emaj7) (A) (B) (Emaj7) (Amaj7) (A6) (Emaj7) (A) (B)
(Emaj7) (Amaj7) (A6) (Emaj7) sl. (A) (B) (Emaj7) (A) (B)
Esus4 E Esus4 E Esus2 E D♯sus4
F♯5/G♯ G♯5 Play 3 times Esus4 E Esus4 E Esus2 E
D♯sus4 sl. G♯5 N.C.(C♯m)
(A) (E) C♯sus4 C♯5


N.C.(A)
E6/9
G♯sus4
C♯m
Amaj7
B
sl.
C♯m
A
E/B
B
C♯m B/C♯ C♯5 B5/C♯ C♯m B/C♯ C♯5 B5/C♯ Amaj7 B7/A Amaj7 A/B
sim.
let ring
C♯m B5/C♯ C♯m B5/C♯ C♯m7 C♯7sus4 C♯5 B/C♯
sim.
A
Bsus4
N.C.
Esus4
E
Esus4 E Esus2 E D♯sus4 F♯5/G♯ G♯5


Guitar solo
Esus4
E
Esus4
E
Esus2
E
D♯sus4
F♯5/G♯
G♯5
E
D♯sus4
1.2.3.
F♯5/G♯
G♯5
4.
E/G♯
B
N.C.(E)
A/E
B/E
A/E
B/E
A/B
B
A/B
B
A/C♯
sl.
B/C♯
A/C♯
B/G♯
sl.
sl.
sl.
Fade out
A/F♯
B/F♯
A
F♯m7
E
B/E
A/E
B/E
let ring



The old man's stash... he wouldn't let anyone throw it away.
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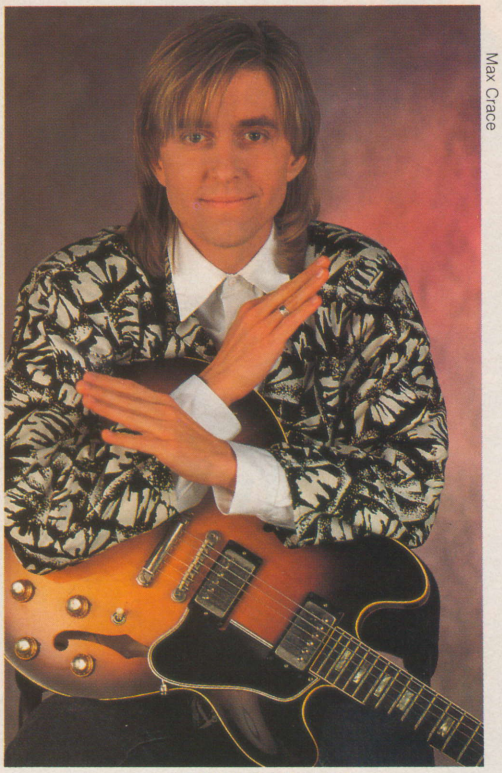
THE YEAR IN ROCK GUITAR

1990-91

BY PETE PROWN

While today's rock guitarists are more knowledgeable and technically-proficient than at any time in the history of rock 'n' roll, after a surge of *shred*-mania a half-decade back, many have returned to playing with feel and emotion. Though "chops" are still a vital skill, few, if any, of today's best players are what you might call a *shredder*. Sure, they can speed-pick, sweep, and tap till the cows come home, but the lingering influence of the late Stevie Ray Vaughan has rekindled a deep love for the blues within this generation of players, keeping them in touch with the very roots of rock 'n' roll, whether they know it or not.

In a year of recession and war, the players mentioned in the following article have helped to make the bleak 1990-91 period a guitaristically diverse and meaningful one.



Max Crace

ERIC JOHNSON

When GUITAR spoke to Eric Johnson in the summer of 1990, his second solo release, *Ah Via Musicom*, had already been on the shelves for a few months and had sold only moderately; unphased, the guitarist joked that his family had bought most of them. But, in the ensuing months, his signature track from the album, the blazing instrumental, "Cliffs of Dover," began popping up on commercial FM stations across the country, and by the winter of 1990-91, Eric Johnson—a guitarist whose elegant solos and fiery compositions had made him an underground legend for well over a decade—actually had a hit on his hands (a live version of "Cliffs" now appears on *GUITAR's Practicing Musicians Vol 2.*). Following "Cliffs of Dover," came the bluesy "Righteous," and the melodic "Trademark," confirming the fact that the Texas guitar sensation had finally arrived.

On another level, the success of *Ah Via Musicom* proved that the public had not yet lost its taste for the heavy instrumental rock sounds brought to life in recent times by Joe Satriani and Steve Vai. Further, Eric Johnson has been able to translate the use of arpeggios into a more accessible improvisational tool for rock guitarists. By understanding this facet of Johnson's lead style, today's guitarists now have a better insight into the improvisational abilities of jazz guitarists, who construct solos over individual chords, rather than just wailing in the general key of an entire chord progression, as many rockers do (though Johnson's Pentatonic-inspired playing is uncommon in fusion). And, by soloing over "changes," as any reputable bopper would put it, Johnson has created a melodic style that fuses the best qualities of jazz improvisation with his favorite Strat pastime: nicking tones and licks from his idol, Jimi Hendrix. When this complex guitar formula is laid over his pop-influenced singing and songwriting abilities, Eric Johnson's musical persona springs to life, and it is for that reason that *Ah Via Musicom* is such a rich listening experience.

Elsewhere in the virtuoso world, Steve Morse returned to the fore by cutting a fierce metal-fusion disc called *Southern Steel*. With the help of former Night Ranger flash Jeff Watson on the opening track, "Cut to the Chase," Morse made it clear that he is still a rocker at heart, after which he proceeded to torch the rest of the album with more of the devilishly fast chromatic runs and blues-based riffs that made him a legend with the Dregs.

More towards the jazz side of the fusion spectrum, Scott Henderson teamed up with bass flash Gary Willis to cut what is perhaps the best record of his career, *Tribal Tech*, letting his snaking legato technique and knowledge of bebop improv mix with the power of the blues to create a truly invigorating voice in jazz-rock guitar.

In the rookie camp, Nebraska-native Michael Lee Firkins made his arrival in 1990 to thunderous applause from critics everywhere, but his debut album failed to gain the wide fan base expected. Nevertheless, one can hear a remarkable young talent, who not only possesses great chops and taste, but also the ability to constantly surprise and boggle listeners with his solos. Like Jeff Beck, Firkins likes to craft unpredictable leads and rhythm parts, all of which benefit from the picker's natural feel for blues and country textures, as well as hard rock and metal (of note are "24 Grand Avenue," "Deja Blues" and "Space Crickets").

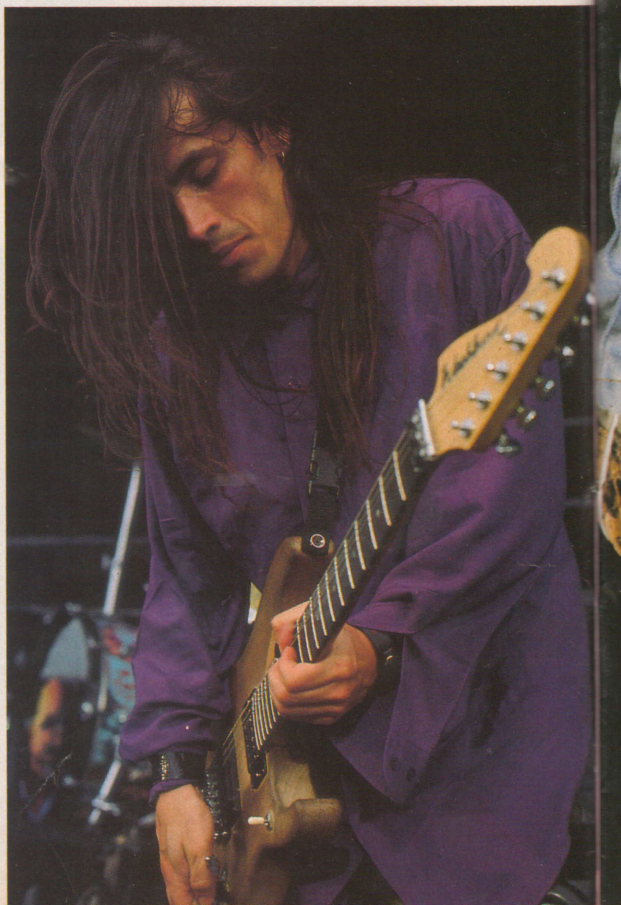
NUNO BETTENCOURT

It is a grand irony that Extreme's first run of success came on the wings of the gentle, Everly Brothers-styled ballad, "More Than Words." Not that there's anything wrong with that particular cut, but, in truth, it is generally unlike anything else contained on the rest of the *Extreme II: Pornograffitti* album. Then again, on the disc you can also find a bit of rap ("When I'm President"), a schmaltzy nightclub standard ("When I First Kissed You"), and even a 12-string acoustic pop piece reminiscent of Supertramp ("Holehearted")—all aside from the slammin' funk-metal tracks that round out the rest of the album. It is this last category in which Nuno Bettencourt has gained his reputation as a notable guitar commodity, because this Boston picker is one of the few heavy rock players who can successfully mix a tremendous level of chops (witness the fret flying in "Li'l Jack Horny") with a genuine talent for funk and blues highlights. For guitar players, his terrifyingly-fast picking runs at the beginning of "He-Man Woman Hater" present an exercise that will take many months—if not years—to master.

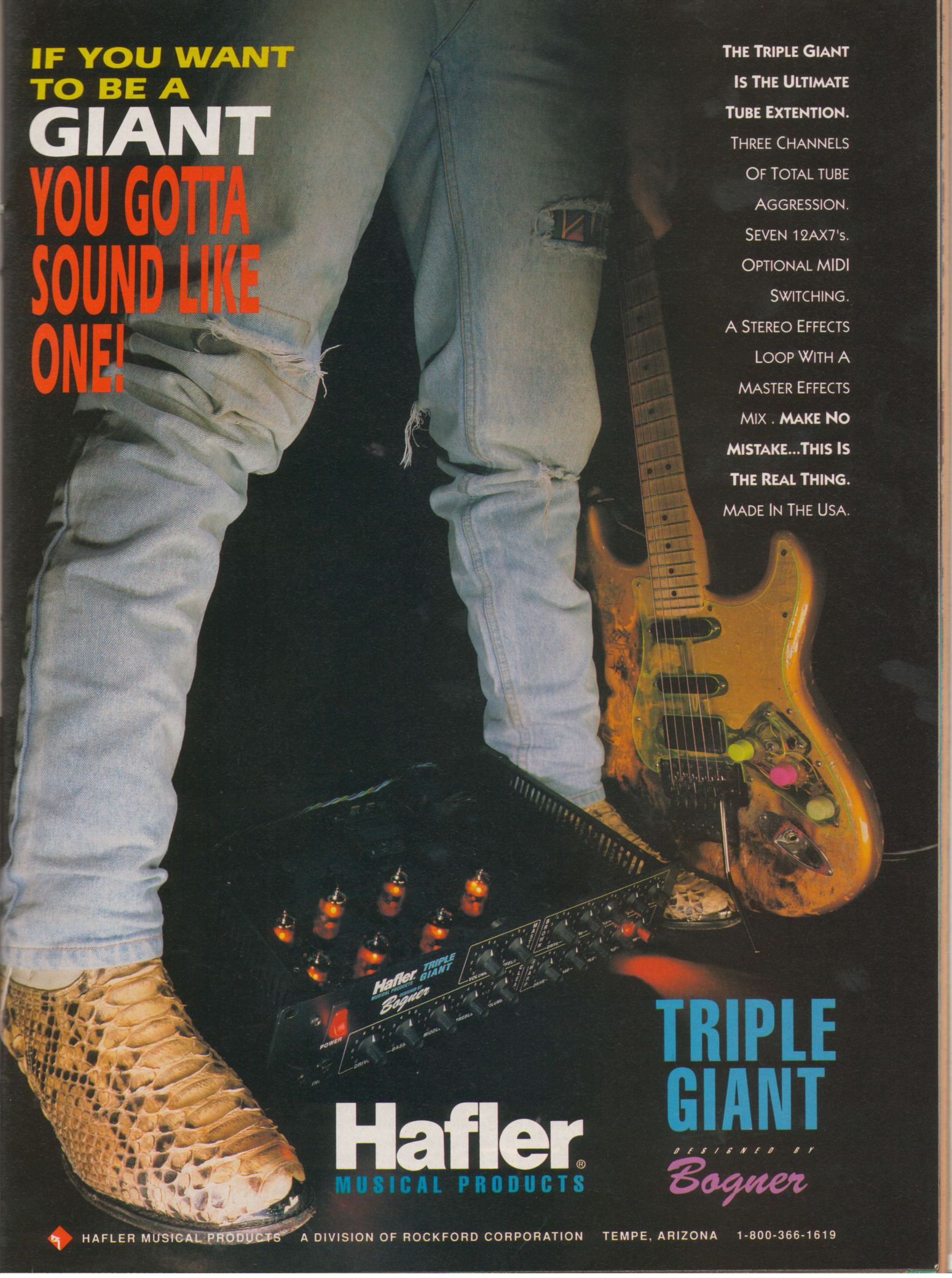
As further evidence of his quick ascension to guitar-godliness, Nuno has already earned enough credibility to merit his own line of guitars. Washburn's sleek Nuno Bettencourt Signature Series were designed by the Extreme axeman himself.

QUEENSRŸCHE

Not since Rush came along in the mid-'70s, has one band been so adept at fusing the thump of heavy metal with the subtler flavors of art-rock, and making that particular concoction a best-seller. But Queensrÿche did it this past year, exceeding all expectations with the smash album, *Empire*, and its hit single, "Silent Lucidity." Building on the grand orchestrations of their 1988



P. Jendrasiak / Photofeatures International


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breakthrough album, *Operation: Mindcrime* (though not the conceptual storyline), *Empire* brims with complex arrangements, politically-correct lyrics, and a full range of guitar dynamics, from soft, chorus-tinged arpeggios, to full-on metal power riffs and solos.

As players, Michael Wilton and Chris DeGarmo prove themselves to be intelligent soloists who, like Rush's Alex Lifeson, make their solos into concise, eloquent statements, rather than just blowing notes all over the place. Occasionally, the guitarists even choose not to take solos on a given track. Of special note on *Empire* are such multi-faceted rockers as "Best I Can," "Jet City Woman," "Della Brown," and "One and Only," all of which benefit as much from Wilton's and DeGarmo's tight ensemble playing as from their blistering, but always melodic, leads, played on a variety of ESP, Gibson, Taylor and Martin axes.

An honest embellishment upon the tenets of "progressive" FM rock that were laid down by Led Zeppelin, Yes, Pink Floyd, Genesis, Rush, and U.K., Queensrÿche's music proves to guitarists of all styles that by taking an outside chance and gambling on your own creative vision, one can make something more than just another rock 'n' roll album.

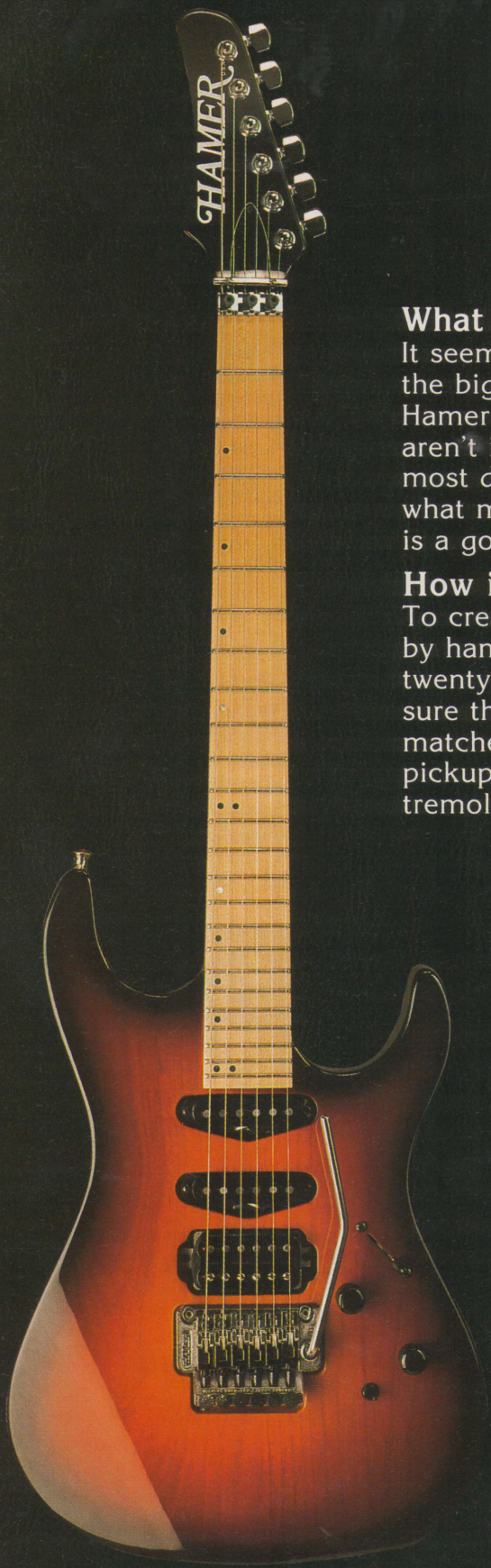
THE RETURN OF GUITAR ROCK

Though the winter and spring of 1990-91 was filled with ample axe-heavy talent from Mr. Big, Ratt, Kings X, Riverdogs, Winger, Living Colour, White Lion, Lynch Mob, and David Lee Roth (with ex-Cacophony flash Jason Becker and veteran rocker Steve Hunter), none of these acts' recordings were able to break through in any significant way as much as pop-metal bands like Slaughter, Warrant and Poison, which contributed significantly less to the guitar scene. But then, summertime brought the brain-crushing sounds of the electric guitar back to mass consciousness with a fitting shot of aggression. Just when Paula Abdul's latest confection settled in for what looked like a long stay at number one, Skid Row showed up with their merciless *Slave to the Grind* and bumped her back a few notches, establishing a heavy guitar band at the top of the charts for the first time in nearly two years. Moreover, the metal-braced single, "Monkey Business," reacquainted fans with the brutal know-how of guitarists Dave "Snake" Sabo and Scotti Hill.

No sooner did Skid Row shoot to the top, than Van Halen replaced them with their first album in three years, *For Unlawful Carnal Knowledge*, with such accessible rockers as "Poundcake" and "Top of the World" helping them become instant FM and video staples. While other cuts on the album, notably "The Dream Is Over," "Runaround," and the solo acoustic number, "316," illustrate how much the band has evolved from their pure metal roots to a more pop-oriented songwriting form, most of the tracks are still fueled by Edward Van Halen's ever-explosive guitar work. His lead style hasn't changed much in the past 13 years, although on this album he has dropped his trademark Strat-style electric in favor of the new Edward Van Halen model solidbody from Music Man/Ernie Ball.

As the third tiara in hard rock's summertime crown of white noise, the long-delayed release of Guns N' Roses' two-part *Use Your Illusion* set has been only slightly less of a story this year than the antics of the band itself on the road, with Axl Rose inciting a full-scale riot at a Missouri concert after an onstage altercation with a camcorder-toting fan. The band later had to cancel a few tour dates because all their gear was trashed by irate concert-goers. Almost as an afterthought, the first taste of new Guns N' Roses material since the explosive "Civil War" track last summer (apparently not included on the soundtrack of the PBS series), entitled "You Could Be Mine," could be heard in the film *Terminator 2: Judgment Day*. With Izzy Stradlin holding down the furious rhythm parts, and Slash ripping another of his hellbent solos, heavily accented with bluesy pentatonics, greasy hammer-on

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KAMAN

runs, and a generous amount of rock 'n' roll slop, the matching of this band and that movie couldn't have been more appropriate: by now, the albums should be out, and the judgment in. But then again, who knows?

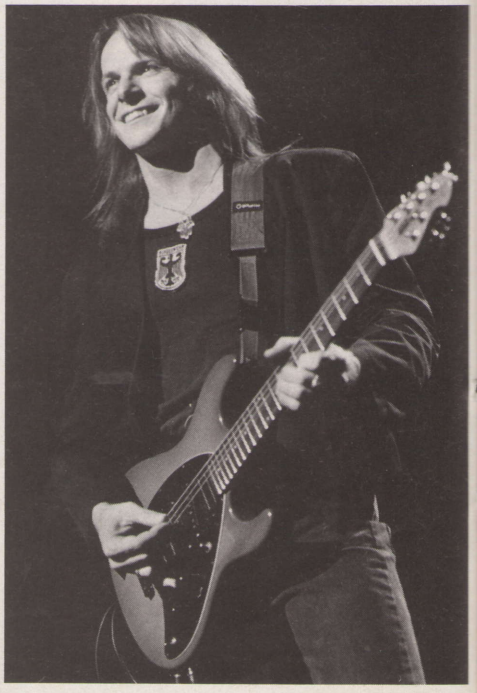
THE LED ZEPPELIN RENAISSANCE (PART SIXTEEN)

Only a person of Jimmy Page's enduring stature could become one of the year's most popular guitar players without even touching his axe (to be fair, the legendary former leader of Led Zeppelin did actually pick his guitar up for a few minutes to join Robert Plant and his band for a sizzling set at Knebworth last summer, running through "Misty Mountain Hop," "Rock and Roll" and "Wearing and Tearing"). But Page's biggest moment of glory came last fall with the release of *Led Zeppelin*, a four-CD box set that included a generous cross-section of the band's recordings, all rekindling the passions of fans from 20 years back, as well as catching the attention of a generation of young people born well after that fateful day in 1971 when Jimmy Page plugged his Telecaster into a Supro amp and cut the "Stairway to Heaven" solo in one mindblowing take.

While many box sets are filled with rare concert and studio material, the continuous output of Zeppelin's recorded legacy from 1969-82 left little that was extraneous, aside from the BBC radio out-take of Page's Indian acoustic explorations in "White Summer"/"Black Mountainside," the folky B-side, "Hey Hey What Can I Do," a drum suite of "Moby Dick"/"Bonzo's Montreaux," and the electric barnburner, "Traveling Riverside Blues." Despite this paucity of rarities and a price tag of $50.00-$70.00, there were few complaints from the public, as over one million copies of the box flew off record store shelves, proving that a decade after the band's demise following the death of drummer John Bonham, Led Zeppelin is still setting the standard by which all pretenders to their crown must adhere.

Buoyed, perhaps, by this astonishing reaction—and in light of Robert Plant's repeated rejections of plans for a Zeppelin reunion—Page, at press time, was planning to team up with Whitesnake singer David Coverdale for a new band project on the Geffen label. A label spokesperson said that Page's bold new venture should be making the rock scene tremble and shake some time in 1992.

Certainly, the marketplace seems capable of absorbing not only this, but an unending series of "classic" band re-releases, re-formations, re-structurings, and other assorted, belated last gasps and wheezes of beloved dinosaurs like Deep Purple, Queen, Thin Lizzy, Iron Maiden, Santana, the Doors, the Rolling Stones, Bob Dylan, Judas Priest, the Doobie Brothers, Lynyrd Skynyrd, the Grateful Dead, Paul McCartney, Neil Young and Crazy Horse, AC/DC, ZZ Top, the Law (with Paul Rodgers of Free and Bad Company fame and Kenny Jones from the Faces and the Who),



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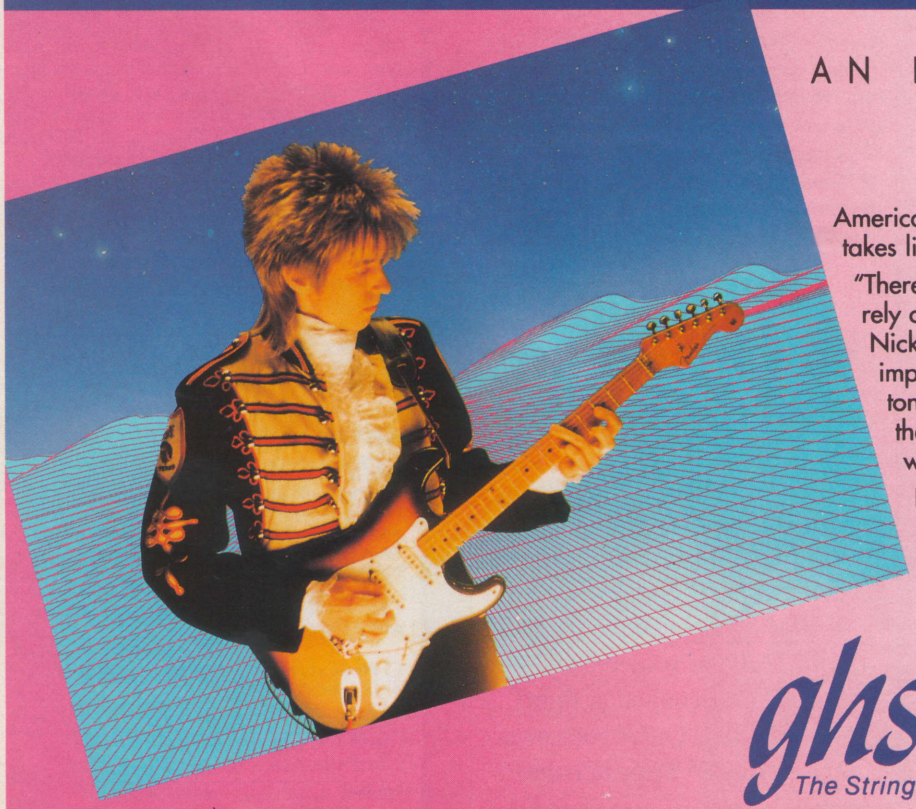
and Yes, who merged their disparate factions—Chris Squire's and Trevor Rabin's Yes vs. Anderson, Bruford, Wakeman & Howe—to form a workable, if not lasting, *Union*.

THE BLACK CROWES

In the past decade, acts like George Thorogood, the Stray Cats, R.E.M., Tom Petty and the Heartbreakers, Lenny Kravitz, and Burning Tree have all urged their careers along by copping various sounds and licks of their favorite classic rock 'n' rollers. Even metalers Tesla got in a bit of retro-nostalgia on their platinum *Five Man Acoustical Jam* album, where they covered hits by such "oldies" as the Rolling Stones, the Beatles, Creedence Clearwater Revival, and the Grateful Dead. By far the most successful of the nouveau-retro bands is the Black Crowes, whose area of rock expertise is the early-1970s, concentrating on the Second British Invasion and bands like the Stones, Rod Stewart and the Faces, and Humble Pie. Along with the London Quireboys and Company of Wolves, the Atlanta-based Crowes made a full frontal assault during the year with their no-frills rock attack. Mixing big-guitar rockers like "Jealous Again," "Twice as Hard," and a fiery cover of Otis Redding's "Hard to Handle," with ballads such as "She Talks to Angels" and "Seeing Things," the Crowes proved an instant favorite with radio listeners and picked up even more fans by landing the opening spot on prestigious tours by Heart, Robert Plant and ZZ Top.

Singer Chris Robinson has gained most of the press attention for his appropriately raspy, if somewhat limited, vocal palette, but behind him, Jeff Cease and brother Rich Robinson provide the Crowes with a pummeling twin-guitar backdrop steeped in the styles of Keith Richards, Mick Taylor, Ron Wood, Steve Marriot, and early Peter Frampton. Using open-tunings and primarily Telecasters, Robinson handles a bulk of the rhythm grooves and slide work, while Joe Perry-fanatic Cease drops in with hot, bluesy leads and power riffs on his black Les Paul Standard and Marshall stack combination. When compared to

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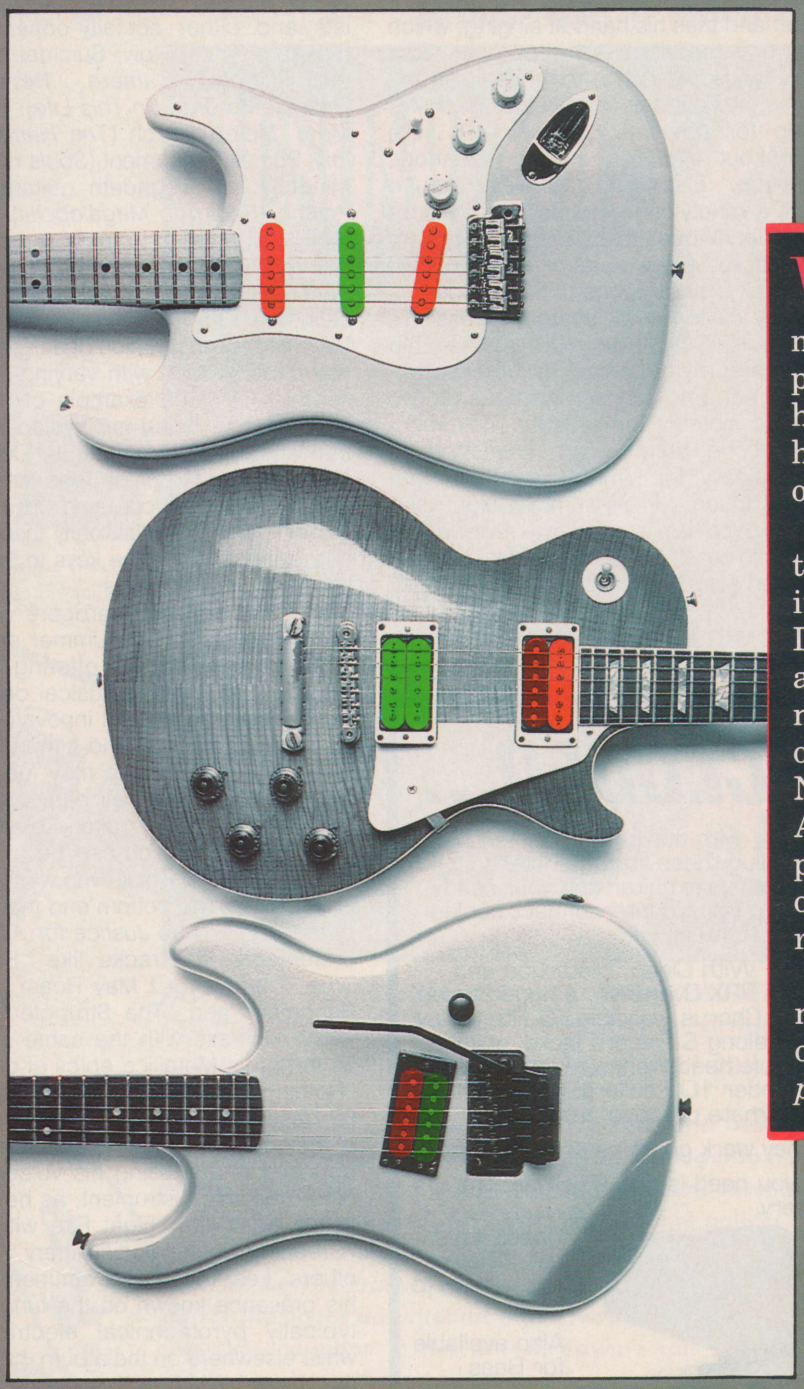
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the technical prowess of some current axe stars, the work of Robinson and Cease is obviously antiquated, but their charisma is undeniable, as the bounty of cool licks and riffs on *Shake Your Money Maker* proves conclusively.

RADY COVEN AND STU HAMM

Bass phenom and GUITAR columnist Randy Coven is one of a new breed of players who utterly refute the notion of the bass as "background instrument." Not only does he use his four-string as a lead voice, but also as a rhythm and solo one, too. And by surrounding himself with hot guitar pals Al Pitrelli (Alice Cooper, Great White) and Blues Saraceno, and new GUITAR Recordings act Mark Wood (a violinist who power chords!), Coven made his last outing, *Sammy Says Ouch!*, a bass and guitar feast that sits on the edge of joyous overkill.

A former Berklee student and bandmate of Steve Vai's (who also lived two doors away from Jeff Berlin on Long Island), Coven's jazz training comes to light in a demented remake of Charlie Parker's "Au Privave," which, after a traditional bop introduction, lurches into a metal free-for-all featuring hot solos by himself and Saraceno. Coven also crafts his intro to "Great Necks" into an advanced pop 'n' slap lesson, while his reading of Jimi Hendrix's "Little Wing" is filled with tasty harmonics and bass melodies, as well as an inspired metal break from Pitrelli.

In last year's Readers Choice Awards, Stu Hamm took top honors for his great bass work on the album, *Kings of Sleep*, and now Hamm has come up with a fine encore, entitled *The Urge*. On this disc, the bassist follows his pal Joe Satriani's lead and tries his hand at singing, which he accomplishes with apparent ease (his lyrics are good, too). Back on the bass, he finally lays down his "Peanuts" solo for posterity, enclosing it in a knockout live solo called "Quahogs Anyone." Elsewhere, he plays around with a variety of new tones and overdubbing techniques that give his trusty Factor basses a new aural dimension, while to back him up, *Kings of Sleep* sidemen Buzzy Feiten and Shotgun Messiah's Harry K. Cody add more of their hip lead and rhythm parts. For an extra bonus treat, Eric Johnson appears on two tracks, notably the raucous instrumental, "Lone Star," which Hamm wrote specifically for him. As another ingenious touch, for his summer night club tour, which has received rave reviews from coast-to-coast, Stu nabbed Testament guitar god Alex Skolnick for a slot in the band.

THE METAMORPHASIS OF THRASH

There was once a time when most thrash bands followed a rigid formula of fast tempos, downcast lyrics, and purposely carnal guitar solos. But within the past few years, this rock sub-genre has experienced a huge popularity explosion, and along with it has come a trend towards individualism. Metallica, Megadeth and Anthrax distinguished themselves early on with original guitar stylists and either socially-conscious or macabre lyrics. Now, Suicidal Tendencies (*Lights. . .Camera. . .Revolution*), Danzig, Mordred (*In This Life*), Faith No More, Metal Church (*The Human Factor*), Primus, Testament (*Souls of Black*), Mindfunk, ex-Megadeth guitarist Chris Poland (*Return to Megalopolis*), Saigon Kick, and Exodus (*Impact Is Imminent*) are all trying to expand the range of thrash with various musical idiosyncracies, from funk influences to added pop flavors to a continuation of early-'80s primal thrash—each with varying levels of success. A good example of this new experimental mood is Skyclad, a band that attempts to intermingle Celtic folk melodies from the British Isles with speed-metal power riffs—conjuring up a thrash-Jethro Tull, if you will. Clearly then, variety and eclecticism are the keys to this latest wave of young thrashers.

Symbolic of these hardcore winds of change was the late-summer arrival of Metallica's self-titled offering, which marked a significant musical departure for the legendary metal innovators, with a streamlined sound and a more mature writing style that some may feel represents a betrayal of their early roots. But the band's massive guitar-fueled heaviness (much of which can be attributed to producer Bob Rock, who was brought in to beef up the bottom end that disappeared on . . .*And Justice for All*) is still undeniable, on tracks like "Sad but True," "Wherever I May Roam," "Enter Sandman" and "The Struggle Within," which kick-ass with the same intensity as the great Metallica epics of olde. On "Nothing Else Matters," an acoustic guitar-based ballad, Hetfield actually sings a melody with backing harmonies, as opposed to just using his voice as another rhythmic instrument, as he's done in the past with "Fight Fire with Fire," "Creeping Death" and "Battery," among others. Leadman Kirk Hammett makes his presence known on the tune with a typically pyrotechnical electric solo, while elsewhere on the album, he brings the venerable wah-wah pedal into prominence, perhaps gleaning some influence from his favorite wah stylists, like UFO-era Michael Schenker and Thin Lizzy's Brian Robertson.

Mainstream thrash got another boost from this year's epic "Clash of the Titans" tour, which showcased Megadeth (*Rust in Peace*), Anthrax (*Persistence of*

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Time) and Slayer (*Seasons in the Abyss*) out promoting their superb records and pleasing headbangers everywhere. On the guitar front, the technical flash of Yngwie Malmsteen and his ilk have finally infiltrated the "new metal" scene to its very core. Today, you can find virtuoso soloists like Alex Skolnick of Testament, Rocky George of Suicidal Tendencies, and Megadeth's Marty Friedman going under the thrash mantle and adding influences from players like Al DiMeola, Allan Holdsworth, and former Scorpions virtuoso Uli Roth, and styles such as neoclassical fusion and bebop, to the speedcore guitar school, thus expanding the dynamic range of the thrash guitarist to previously unheard of dimensions.

One prevailing trend in the punk-metal set has been the introduction of funk as a dominant and commercially-viable influence. Following the death of guitarist Hillel Slovak and the acquisition of newcomer John Frusciante, Red Hot Chili Peppers found a large new audience for their heavy funk-rock melange on *Mother's Milk*. Peppers' bassist Flea also became something of a star in his own right, as bass players from all over sang the praises of his aggressively funky four-string work. Jane's Addiction also upped the funk on their punky hard rock disc, *Ritual de lo Habitual*, and guitarist Dave Navarro revealed new growth as a player. It was Faith No More, however, that broke the punk-funk bank. On the strength of the single, "Epic," the band's first album with new lead singer Mike Patton, *The Real Thing*, became a runaway hit, allowing FNM to become the outside success story of the year. Building on a base of rampant eclecticism, Faith No More fuses funk, punk, thrash, art-rock, and third world textures to create a highly provocative and colorful sound. For guitar fans, veteran hard rocker Jim Martin, a longtime Zeppelin and Black Sabbath fan, injected the band's music with thrashy power riffs and short but effective solos, while on the low end, Billy Gould served up a meaty funk bass track. Faith No More also served up a faithful cover of Sabbath's "War Pigs" on *The Real Thing*, which has since become a nightly crowd-pleaser at their way-out concerts.

UNSUNG HEROES

No matter how many guitarists break through in a given year, there are always those players who didn't get the exposure they deserved. Topping this year's list is Doug Boyle, the exciting guitar gun in Robert Plant's band of renegades. While Plant's 1990 set, *Manic Nirvana*, played up an ensemble approach, Boyle still had the opportunity to show off his lead skills on the gripping ballad, "Anniversary," and in the process, performed what is one of my favorite solos of the year. From the impassioned string bends to its harrowing distortion tone, Boyle's lead on that track is so full of raw angst and unpredictable, unclichéd melodic ideas that it can leave a listener with a severe case of the shakes. Another Britisher of special merit is Dave Sharman, a dazzling two-handed tapper and sweeper who showed up with a hot instrumental disc called *1990*. Though Sharman wasn't able to translate his recorded chops into mass acceptance, it was still enough to get the attention of Former Deep Purple vocalist Ian Gillan, who promptly hired the 20-year-old guitar whiz to play on his latest album, which should be out by the time you read this. New York's Larry Mitchell also had a turn of good luck resulting from an instrumental solo disc. His self-titled work revealed a player with a broad range of abilities, fluent with spacious arpeggios, greasy funk chords and the solo nuances of Johnson and Vai. Though the album didn't make much chart noise, it was enough to score Mitchell a spot on ex-Cars singer Rik Ocasek's new solo album, as well as a sideman gig on Billy Squier's '91 tour.

Guitar wildman Glenn Phillips has been an underground legend for 16 years. On his 1991 album, *Scratched by the Rabbit*, this creator of "fried garage-fusion," as one critic so aptly put it, lit up "The Rain's to Blame" and "Theme from (Dawn of the Prehistoric Newton)," with more of his wonderfully demented string-bends and hammering licks that should rack your brain for days. A player who has loads of potential, but almost no name recognition, is Steve McKnight, of the L.A. metal quartet Cry Wolf. Whether he's cranking out a raucous power chord rhythm or playing one of his ear-catching solos, many of which fuse advanced alternate and sweep picking techniques with a highly melodic sensibility, the guitarist makes his presence known on the band's polished debut set, *Crunch*, which made a big splash in Japan and England. Whether or not his band, Cry Wolf, make it or break it in their attempt to reach the big time, on the basis of style alone, Steve McKnight is already a player to keep your eyes on.

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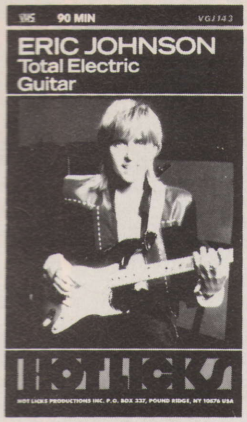
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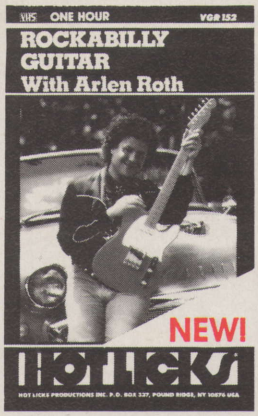
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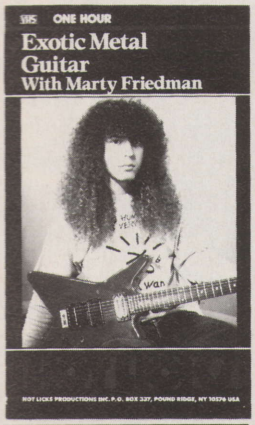






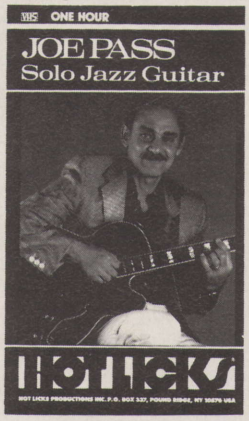










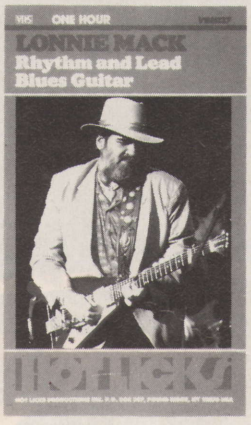














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FOR THE BENEFIT OF MR. BECKER

FOR THE BENEFIT OF MR. BECKER

This past June 19, *GUITAR For the Practicing Musician* sponsored a concert and some very good people got together and played for a very good reason: to provide Jason Becker with some financial help in his fight against ALS (Donations can be sent to Jason Becker, P.O. Box 5109 Richmond, CA 94805). The idea for a benefit started with Jason's friend, Lori Barker. She enlisted Mike Varney to be the M.C., and he called in some of L.A.'s best up-and-coming rock acts to start the show. They included 9.0, Jeff Pilson's War and Peace, and Eyes, with Jeff Scott Soto. On behalf of *GUITAR*, I got the word out to the rock guitar community that a fellow musician was in need, and the responses were swift, heartfelt and affirmative.

BY JOHN STIX

PHOTOGRAPHS BY ROSS PELTON

THE PRACTICING MUSICIAN JAM SESSION

It was an emotional night for Jason and his entire family, who flew in for the concert. Throughout the night, everything that could go right did go right. The music was top notch, and the spirit of the audience and the players assembled at the Club Excess in Glendale, California was high and energized.

The sets were restricted to 20 minutes each, with the opening jam featuring Alex Skolnick, Tony MacAlpine, Stu Hamm, Atma Anur and Richie Kotzen playing "The Boys Are Back in Town," "Can't Get Enough," "Alright Now" and "Snort Whiskey." Next up was Becker's David Lee Roth cohort, Steve Hunter, with his band and special guest George Lynch. They were followed by Zakk Wylde, Vivian Campbell, Thomas McRocklin, Randy Coven and Ray Luzier (9.0) playing "Tie Your Mother Down," "Immigrant Song," "The Ocean," "Messin' with the Kid" and "One Way Out." Jeff Watson did a short acoustic set and was followed by Steve Lukather, Warren DiMartini, Bruce Kulick, Stu Hamm and Jonathan Mover doing "Little Wing" and "Crossroads." Steve Lukather, Jonathan Mover and Michael Anthony did "You Really Got Me" and "Rock and Roll," with the addition of Jeff Scott Soto and Richie Kotzen. The night concluded with Zakk Wylde, Richie Kotzen, bass player Tommy Hendrickson (War and Peace) and drummer Ray Luzier doing "Midnight Rider" and "Jesus Just Left Chicago."

With so many great guitarists all in one room, *GUITAR* took the liberty of informally polling each of them about their early experiences with their instrument.



WITH FRIENDS LIKE THESE: (From left) James Lomenzo, Greg D'Angelo, George Lynch, Eric Martin, Steve Lukather.

GEORGE LYNCH

When I was a kid in camp, I had a broom, and that was my guitar. I'd sit there and rock out with this thing and go through all the motions. I think a lot of times just going through the motions in your head is like semi-practicing. You visualize yourself doing it. I just had a lot of music in my head. The first song I ever learned was "Malaguena." My dad made me sit down and learn it off an 8-track tape and play it for all my relatives. I broke down and cried, because I couldn't pull it off. He thought it was great, but I was in tears. My first big song was "Rock My Plimsoul." It's a Willie Dixon song, off the *Truth* album.

My first gig was Southgate High, a big auditorium with maybe 800 people. It was a battle of the bands. I was playing with older guys of 17, 18, who were more experienced, doing Zeppelin cover songs. The curtain opened, and my parents were there, my friends, my family, and I froze. They started playing, and I totally lost it. They wound up kicking me out of the band. I was disgraced in my neighborhood. My parents were ashamed of me. I made a resolve at that point to be able to actually get up there and do it without tripping over my own feet.

STEVE HUNTER

I started off playing a lap-steel, so one of the first songs I learned was an Hawaiian song, like "Aloha-hoi," when I was eight, playing for the family, and at weddings. My father plays guitar, too, so it was me and my father. We would sit there, pull out the music—because I could read steel guitar music—and we'd play steel guitar, Hawaiian tunes and country & western tunes. It was a big deal, although, at the time, I wanted to be outside playing with everybody else.




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left to right

TOP ROW:

Craig Small

Steve Lukather

Tony MacAlpine

George Lynch

Vivian Campbell

Bruce Kulick

Warren DeMartini

Randy Coven

Jeff Watson

BOTTOM ROW:

Steve Hunter

Thomas McRocklin

Richie Kotzen

Jason Becker

Alex Skolnick

Zakk Wylde

Stu Hamm



left to right

TOP ROW:

Craig Small
Steve Lukather
Tony MacAlpine
George Lynch
Vivian Campbell
Bruce Kulick
Warren DeMartini
Randy Coven
Jeff Watson

BOTTOM ROW:

Steve Hunter
Thomas McRocklin
Richie Kotzen
Jason Becker
Alex Skolnick
Zakk Wylde
Stu Hamm



UP ALL NIGHT: Young Thomas McRocklin, Steve Vai (R) and Richie Kotzen (L).

When I started playing regular guitar, around the age of 12, the first songs I learned were a couple of Chet Atkins tunes, because I really liked Chet Atkins.

One of my favorite early experiences was one time in high school, when I did an assembly with the stage band, and we did the *Batman* theme song and got a standing ovation. That was a major big deal for a stage band to play this kind of pop tune. It was pretty exciting. That had never happened to me before. My first major gig was actually me and my father. We played on a live local television show with Homer & Jethro, when I was nine years old. That was a trip. It was the most scared that I ever felt in my life.

WARREN DIMARTINI

The reason I wanted a guitar is because my brother took me to see the Who. Not being able to get it together then, because I was six or seven years old, I ended up smashing the guitar, and consequently didn't play again till I was 15. The first song I learned was "Sunshine of Your Love," off *Live Cream*. I was still living in Chicago. Later on, it was "Train Kept a-Rollin'," 'cause I figured the major barre chord out from the Fender poster that has the acoustic guitar on it. It happened to be in G and I went, "Wow, this sounds familiar," and I just moved it around till it worked.

On our first major gig, my high school band was to play was this big beach party on the 4th of July. Every summer they had a sea wall filled eight feet high with sand, and bands would set up and play there. We got on that show and that was probably the biggest crowd I'd ever played to. But, since the stage was made with sand, when I tried jumping onto the drum riser, my jump wasn't high enough, because of the sand, and I ended up crashing into the drums, knocking all this stuff over and screwing up my guitar. I had borrowed all this equipment from everybody I knew. I had three stacks, six cabinets going, three 100 watt heads going, and I couldn't hear anybody but me anyway. It was a nightmare.

JASON BECKER

The first song I ever learned was "Buckets of Rain," by Robert Zimmerman. When I was little, I was singing Bob Dylan songs on acoustic guitar, and when relatives came over, I'd play a song, and afterwards everyone would go, "Yes, isn't that very good? That's very good; that's nice." And my dad would go, "No, that sucks! There's no heart, no passion, no nothing! Why don't you try it again!" And I'd be sitting there with my head hanging, and everyone saying, "Leave him alone; he's doing fine!" But it's a good thing he didn't, 'cause otherwise I'd have sucked forever.

Later I remember doing the poseur thing, playing this big guitar solo for this newspaper boy convention, where they give the awards. So I played solos and some hammer-ons and real fast picking. At the end, I was gonna throw my guitar up, and it was gonna come down and I'd catch it and be real cool. But it hooked onto something above the stage and just stayed up in the air. I threw it up and it never came down! So I just left it there. I had to say to someone, "Jump up and get it for me."

RICHIE KOTZEN

Before I could play, we had a jukebox in our house, and I had kind of like a little stage in a room. It was a shelf and I just had enough room to stand up. I'd play the jukebox and I'd pretend to be singing. I had a friend who had a snare drum and a kick drum, who'd get behind that and pretend he was playing along, and I'd invite my friends over. I was always singing when I was little. Finally, my parents suggested I take piano lessons.

The first song I ever tried to learn was "Purple Haze." I learned the right notes, but I played it in the open position. My mom was this big Hendrix fan, and she would listen to me practicing, and I'd come running up to her, "Listen, I can play 'Purple Haze,' I can

Continued



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play 'Purple Haze!'" And she'd be like, "Wait a second, that sounds nothing like 'Purple Haze!'" The notes were right, but just the wrong positioning. It took me a few years to figure that out.

When I was in my cover band, I used to do a lot of tricks with my guitar, like throw it around, spin it, and that kind of thing. So, one time I spun the guitar, and the guitar flew up and did a little bounce thing. I didn't know what else to do, so I picked the thing up and did the helicopter trip, and it was wild. But then I realized that if it would have flipped off, I definitely would have killed somebody, and that's how I would've been remembered, instead of for my guitar playing.

BRUCE KULICK

My first song was the Dave Clark Five's "Bits and Pieces," 'cause it had two chords: C and F. I remember being excused from class to be able to do a 'show and tell' kind of thing in the school auditorium. I actually plugged in with a big amp and jammed. I remember I had a sparkle-type strap that would reflect the lights, and that was very impressive, more impressive than the music. That was a thrill, especially cutting class to do it.

I remember quite a few early times, when I'd drive to the gig and there was no gig. The agent would send us to a place on Long Island and the guy didn't want the band at all—and I'd driven an hour and a half out to the edge of Long Island to find out the news. That wasn't too thrilling.

Once, when I was backing up George McCrae, who was this huge disco artist in Germany, we were at, like, a Grammy awards, which he was gonna receive. The record guy tells us, "You'll be on in about a half hour." So I took the opportunity to go to the bathroom. Next thing you know, they announce him! They have a whole orchestra onstage that we're supposed to perform with. Five minutes later, they were still waiting for the band to perform onstage in front of 15,000 people, and live on European radio. That was learning the hard way never to believe anybody telling you it's a half hour till you go on. I remember hearing the radio broadcast the next day. You can hear the crowd going, 'Huh? What's happening,' and then you actually hear me plug in my guitar and start the song, "Rock Your Baby." It was really funny.

JEFF WATSON

I did "Tom Dooley" for my mom and dad on a little Stella guitar when I was six or seven years old. I actually did it at a talent show about that time. I don't want to date myself, but when I started there weren't that many guitar heroes out. I used to go around the neighborhood with my sister, who was a year younger than me, and my two cousins, Barbie and Curt. We would knock on peoples' doors and sing Christmas carols. That was my early touring experience. I made a fortune.

I didn't get an electric guitar till I was out of high school. I was playing lead guitar on a Yamaha acoustic 12-string, and I joined a band with a bunch of guys who were juniors and seniors, and I was a sophomore, so it didn't work. After I got out of high school, I decided I was gonna get serious. When I first got the electric, I learned "Day Tripper." Then I took some of what I learned doing the 12-string. My left hand was pretty strong because of bending two strings all the time. So I got my vibrato down right away and I started listening to people like Johnny Winter, Shuggy Otis, and Ritchie Blackmore.

TONY MACALPINE

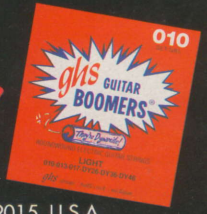
The time that I got to play guitar was used very seriously, because my parents didn't want me to screw around with improvising, because they were paying for these piano lessons. I learned a bunch of tunes, like "Johnny B. Goode." My brother worked out the hard stuff for me. I started playing along with Johnny Winter. I never played air guitar. I take that back. Once, while I was doing my guitar solo, while I had my hand

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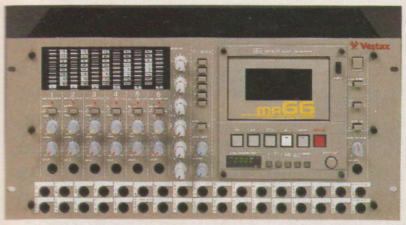


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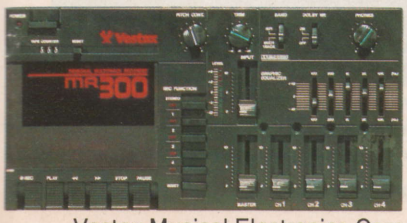
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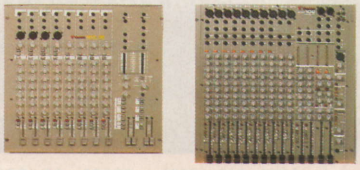
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up in the air, my guitar cabinet unplugged, so I had no sound—hence, air guitar!

The most embarrassing time I ever had was just recently. We were playing, and I tried to make this jump to the drum riser, and I didn't make it. I wound up grabbing the cymbals and taking the drum set apart. Once, we played this show in a club in South Hadley, MA, that's called Scrimshaw's. 500 people came and saw us play all these cover tunes, and the owner gets up onstage and he's screaming, "How many of you are gonna come out and see these guys next time?" And naturally everybody's a little bit drunk, so they said, "Yeah, we'll come out the next time and see them." So, who comes out next time? Tina, her mother, and her brother, and that's about it.

THOMAS McROCKLIN

The first song I learned was Thin Lizzy's "The Boys Are Back in Town." When I first started off playing guitar, my dad would go to work, and I used to get his guitar. When my dad came in, he'd say, "What's my guitar doin' on the floor? Someone's been playin' it!" Once, I put the guitar behind my back, behind my head, and I dropped it, and it went, 'Smash!'

ALEX SKOLNICK

My first song was Ringo Starr in the Beatles doing "Act Naturally," which is the same riff as "Skip to My Lou." So I started out with "Skip to My Lou," but progressed to "Act Naturally" within two weeks. When I was about 10, there were a couple times when I was sitting at my window singing Beatles at the top of my lungs. I stopped, and my parents were down there cheering, and I died with embarrassment. I dressed up as Paul Stanley for Halloween because I could do the star on my face. In junior high school, I had a band that did U.F.O., the B-52's and AC/DC. It was an interesting combination. My first real band was Testament, which I joined when I was in the 11th grade. It was a complete band and I had to learn the songs quickly. Of course, I was terrified at the first couple gigs. I was still going to school during the day, but doing these gigs at night. My hands would shake during the slow parts. Having to learn on the job really helped get me a long way.

STU HAMM

I was a 12-year-old, pudgy, red-haired geek and my hero was Danny Partridge, because he was a 14-year-old, pudgy, red-haired geek. Danny was such an underrated bass player. You look at the old shows, the bass line's going down and his left hand is just clenched around the neck! I've practiced my whole life, and I still have to move my left hand up and down the neck.

I started off playing piano, and whenever my mom would take me to visit relatives, I would look, and she'd hidden the *Elton John Songbook* in her purse! The first song I ever wrote, I performed for my 6th grade English class. I played an acoustic guitar that had little smiley faces all over it, and it went, "If only they could see the real me/if only they could see what's really inside me. If only they could see the real me/maybe they would change things for a while. Maybe it would change things for a day or so. . . ." I mean, I was totally dramatic, even back then.

My first bass was a big red one. I got *Mel Bay's Easy Bass Method*, and started off playing in high school jazz bands. When I was 18, after one semester at Berklee, I went on the road with an Elvis impersonator. In the 40 dance sets we did a night, I used to don a lime-green jumpsuit, put down the bass, and do the Village People medley, like getting the whole crowd doing jumping jacks and stuff to "YMCA." That was pretty good. That's up there.

RANDY COVEN

I played drums and my brother played guitar, and my parents made us perform on Thanksgiving. Of course, they thought we were gonna sing. But





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we were playing fusion at age eight. We thought we were playing Beatles songs.

I got kicked out of a band in 6th grade because I was a show-off. I was playing the cymbals and I stood up on the cymbal riser and smashed the cymbals at the end of "The Star Spangled Banner," and the bandleader kicked me out of the band, and I went home crying. The first song I learned on bass was "Crossroads," by Cream. Somebody played it for me, and I was just blown away. He was playing with the record, and I said, "This is totally cool. Show it to me." When I was only playing for two weeks, I got into an all-Hendrix band. The guitar player taught me how to play, but he never taught me to tune up. So he would tune it up for me.



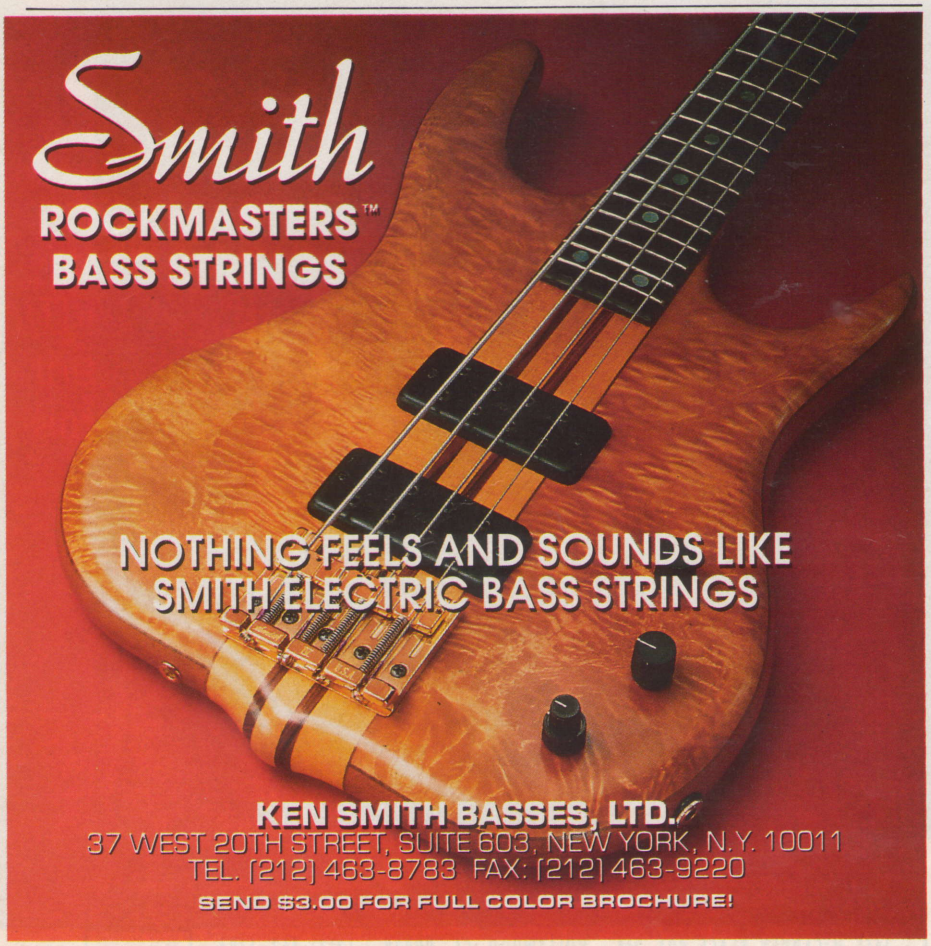
Ross Pelton

Van Halen's Michael Anthony (L) and GUITAR's John Stix hold the night's grand prize, a fully autographed Peavey guitar.

ZAKK WYLDE

The first song I ever learned must have been either "Smoke on the Water" or "Iron Man," because you can play the melody on the E string. Most of the time, I'd play a lot of Sabbath stuff. I'd sit in front of the mirror and make believe. My sister always caught me either having a wank or playing air guitar.

I remember we played at this girl's house, and her mother had sold the house. She said, "My mom and dad are out of town. I'll pay you forty bucks to come play." She invited half the high school. Every bad-ass in the school was there. There was a torrential downpour the night of the party. The house was sold, so there was no furniture in it, just carpeting. Everyone was dragging mud onto the carpeting, up and down the stairs. There were endless kegs. Closets were knocked in. The house was ruined. I was there when her parents walked in the house, 'cause we were unloading, and they freaked out. My friend Tom had a 4-wheel drive, and when he left, he rode his car right across the wet lawn, and ran over the 'sold' sign. It was good fun for us. We didn't have to pay for anything.



STEVE LUKATHER

My first song was "Dirty Water," by the Standells. I thought it was pretty cool, because like there was nobody on my block who could play. I was seven years old at the time. I used to hate playing for my relatives. My mother would say, "Go ahead and play that nice song you know." It was "The House of the Rising Sun." I dug the fact that they didn't get it.

The Beatles started me playing. Then it was the Stones, and then Cream, and Hendrix. I was way into Hendrix. Still am. I was in a band with Mike Landau, myself, Steve Pocaro, Carlos Vega, John Piersol—guys who are working a lot now. We used to do Mahavishnu tunes at high school dances, and watch people dance to "Birds of Fire," and stuff like that. They wouldn't know where the "1" was. They'd be trying to dance in 7 or 9. I remember the police coming to my parents' house on a regular basis, 'cause you could hear us two miles away.

On one of our first tours of Japan, we were playing the Budokan, and they were filming it live. I jumped up on a piano and I jumped down, except I didn't land on my legs, I landed on my knees, and the camera was right in my face, with the red light blazing. The look of agony on my face was beyond description. I used to do that all the time. It's like you go out live, onstage, and it's a big downbeat, and you have a wire-

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less on, and you haven't plugged your guitar in. It's just like *Spinal Tap*.

CRAIG SMALL

My first actual song was probably the Allman Brothers tune "Whippin' Post," and later I progressed to Robin Trower stuff. I saw Kiss in '77 at the Forum. It was the *Alive II* record. That was my very first show, and my mom and dad took me. It was in the nosebleed seats, but I took binoculars and never missed a second. My older brother was a drummer. He first acquired a guitar in his teens, and I was maybe five years old, and just started playing around with it, twanging it, not really knowing what's going on. I just banged around with it till about eight or nine, then started to pick stuff off TV themes. I remember my mom made me play "Havah Nagilah" at my Bar Mitzvah. That was quite a feat. In junior high and high school, I did "Dazed and Confused," doing the whole violin bow thing.

VIVIAN CAMPBELL

I was 13 years old and in love with these two identical twins. I went over to their house one Saturday afternoon, and their mother played classical guitar, and she showed me "Day Tripper." It was a very embarrassing experience, being taught by your girlfriend's mother, but it was the first riff I learned.

I pretended to be Marc Bolan for a long time. I just loved the way he looked, with the Les Paul by the knees, so I used to play air guitar in front of the mirror with a tennis racquet. Before I could play the guitar, I used to get up on the kitchen table with a little plastic red and white guitar that had six strings and give little concerts on the kitchen table.

When I was 14, I wanted to earn some money, so I replied to this ad in the paper for a dance band/show band thing that wanted a lead guitar player. I lied about my age and told them I was 17. They wore suits, so I went there, and they had the suits from the last guy. I had to turn the pants up four times. I used to wear a yellow shirt that was too big for me, and a waistcoat that looked like an overcoat, and I got up there and we'd play covers of Elvis and ABBA. I didn't know any of the songs, but the rhythm guitar player would turn around and yell out the chords to me or tell me to take a solo. I had a Telecaster and a fuzz box and every time he yelled, "Take a solo," I'd hit the fuzz box and start playing the solo. But I didn't realize at the time the difference between major and minor keys, and I only played minor, 'cause that was rock 'n' roll. They fired me after about a month, which was as soon as they could get someone else who could play in a major key.

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BILL LEVERTY PLAYS SEVERAL PACIFICAS. EACH ONE THINKS HE LOVES IT BEST.

Guitars

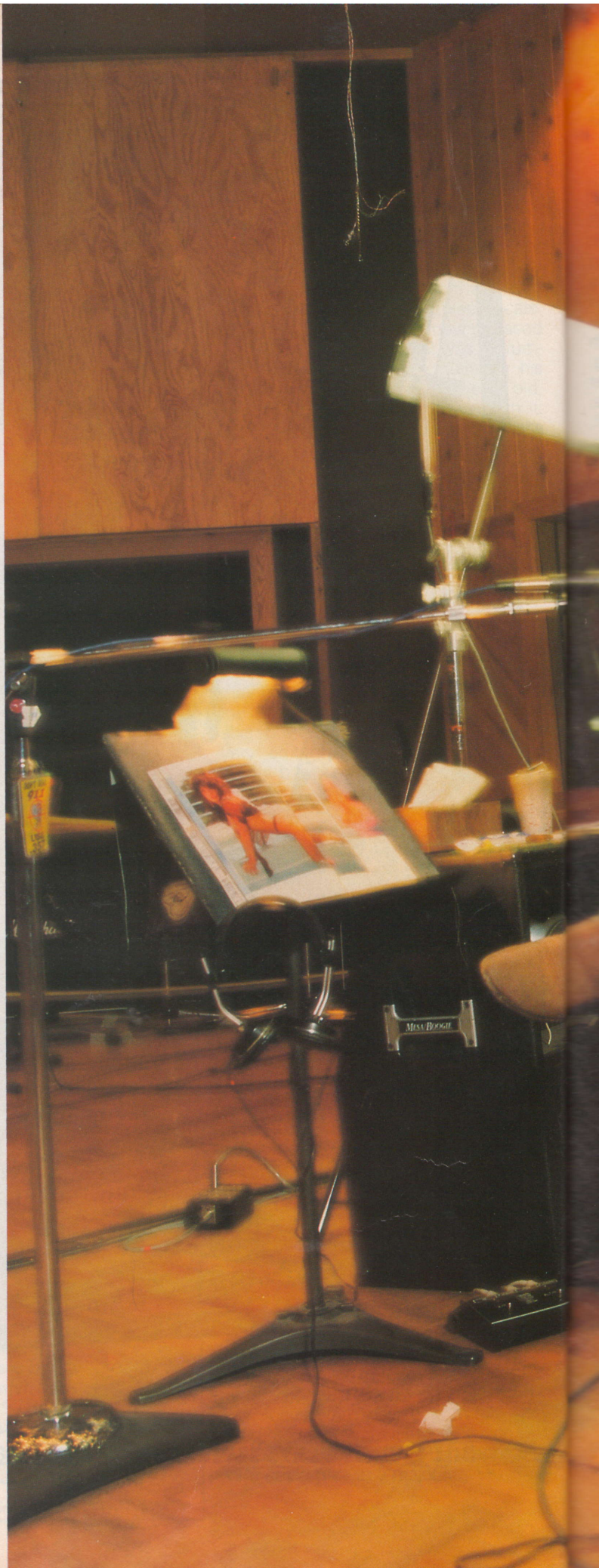
JAMES HETFIELD
METALLICA

After having established themselves as the epitome of thrash, Metallica has broken with their own image in their latest album, to forge a heavy metal style with recognizable melodies and a highly polished production sheen. Eschewing their previous producer, Fleming Rasmussen, in favor of Bob Rock, the doyen of glamorous mainstream heavy metal, the band has changed their piecemeal recording style into a method based on flowing through entire songs, the result being that only two of the 12 tracks are out-and-out thrash offerings; the other 10 take Metallica into the previously uncharted territory of spare riffs and tight song structure, with three songs under four minutes and an average song length of five minutes! These, according to co-writer, lead singer, and rhythm guitar player James Hetfield, are the shorter songs he's been striving to create ever since starting Metallica with his drummer and co-writer, Lars Ulrich, back in 1981.

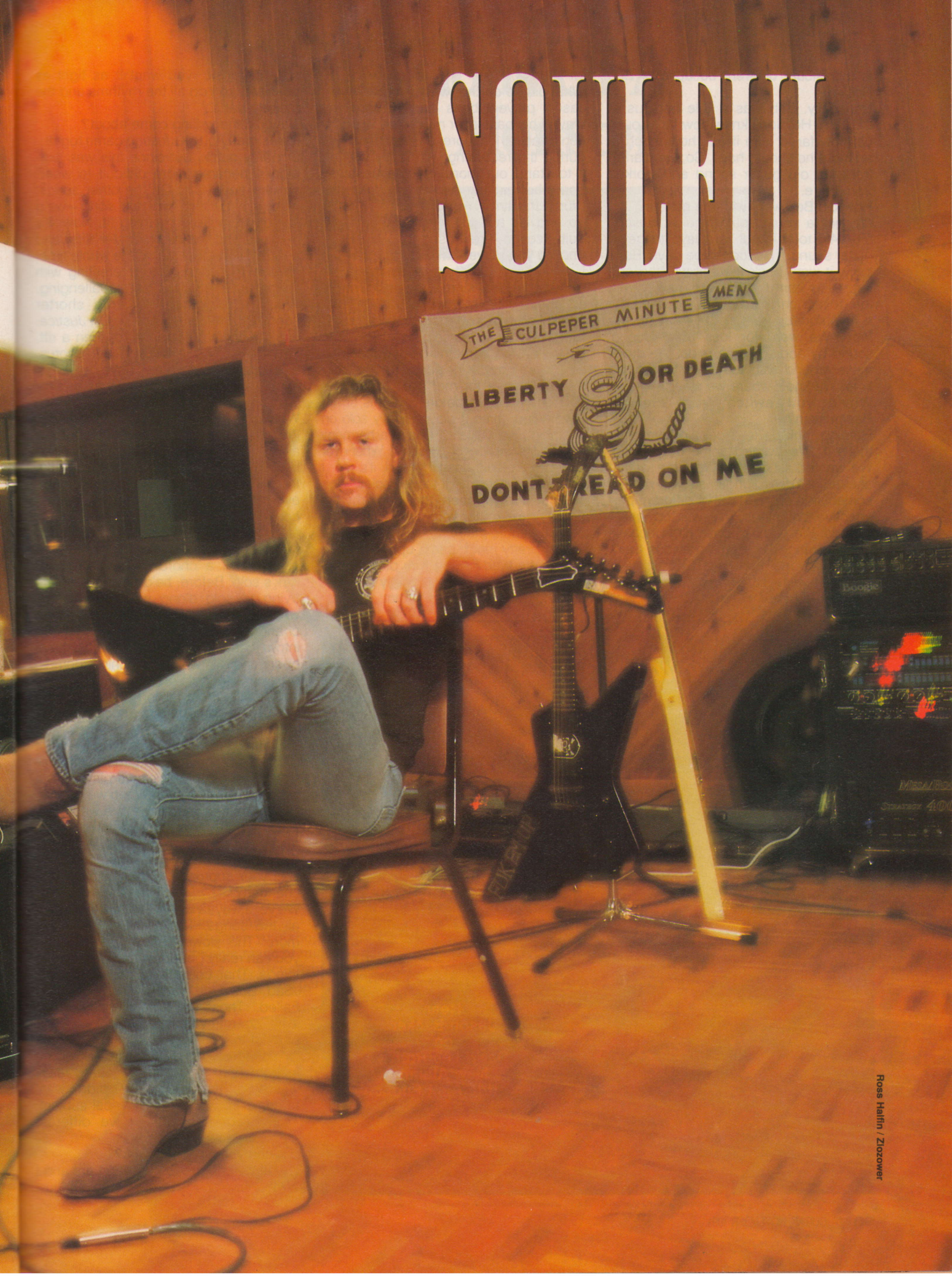
Just a month before the album's release, Hetfield was still in the studio, doing final vocal tracks for an album that has taken over nine months to record and that has gone through more fine tuning than a luxury automobile. Despite the changes, it still sounds like Metallica. The guitars still blast on top of everything else. It's just that the guitars blast in a more organized fashion. Moreover, the new production style, combined with a greater variety of songs, allows Hetfield to expand his repertoire both as a rhythm guitarist and as a singer, making this the most versatile and listenable Metallica album to date.

James was more than happy to give us the sordid details.

BY TOM FORSYTHE



SOULFUL



Ross Halfin / Ziozower

Is this album different because of Bob Rock?
Not really. Bob was a little nervous at the start. He didn't know how far to push us, how far to take it out, how much of an input he should have. So, we started from the old guitar sound and worked from there.

How did Bob work with the guitars?
We got a sound pretty quick. *Justice (For All)* took about ten days to get a guitar sound. This took three days. Basically, it went back to what we had and improved from there. I was happy with the guitars on *Justice*, but we wanted it a little more up front, a little more in your face. We went for less of a 'scoop' sound by adding some mids. We didn't mess around with too many amps this time. We knew where we stood.

Why'd you switch from Fleming Rasmussen?
Fleming took us to a certain level, and that's it. We wanted some new blood. We wanted a change. We were writing shorter, simpler songs, so we wanted someone to come in with a different perspective on things. We wanted better sounds. We didn't choose him because of his arrangements, his previous credits or his vocal harmonies. We did experiment with some vocal harmonies this time, but we were basically looking for sounds.

What did he do that was different?
Jason played bass first. Before, he played his bass over my guitar. We concentrated a lot more on the bass line during the recording. We really wanted it to stand out more. He played away from the guitars and along with the drums this time. You can actually turn it up and it's not just interfering with the guitar sound, like it used to.

I notice you played two leads.
I played solos before. I do the more melodic, soulful kind. I mean, I write it, so when I have a solo in mind, I pretty much know how it should go. Showing Kirk the part is something I'll do, but there's always something not quite right, so I'll just do it. Kirk doesn't mind, and it's kind of fun for me. I've played one solo on an album before, but this time I have two or three. I play a heavy solo on "Nothing Else Matters." I have a harmony solo in the middle of "Misery." Whenever there's a melodic harmony solo, it's me. I do all the guitar except the ten solos.

You've always been the only rhythm player, even under your own solos. Why do you handle that yourself?
Well, I pretty much came up with all the guitar. We tried having Kirk play rhythm guitar, but the playing is really different and the guitars sound different. With our style of music, you want it as tight as possible, so I do all the rhythms and the melody parts.

How did the writing come about?
It was pretty quick. *Justice* came together pretty quick, but since this was simpler, it became more difficult to weed out the good riffs. On the other songs, we'd jam 20 riffs into one song—we'd just try to make something fit. Now, it's trying to find the two monster riffs, and keep driving those home the whole time. Making the song more interesting with just a couple of riffs is more challenging. We always wanted to write shorter songs, but it never worked. On *Justice*, we'd come up with an intro, then a riff. We'd have our verse and our chorus, and pretty soon, we'd have an eight minute song, even though it was as simple as could be.

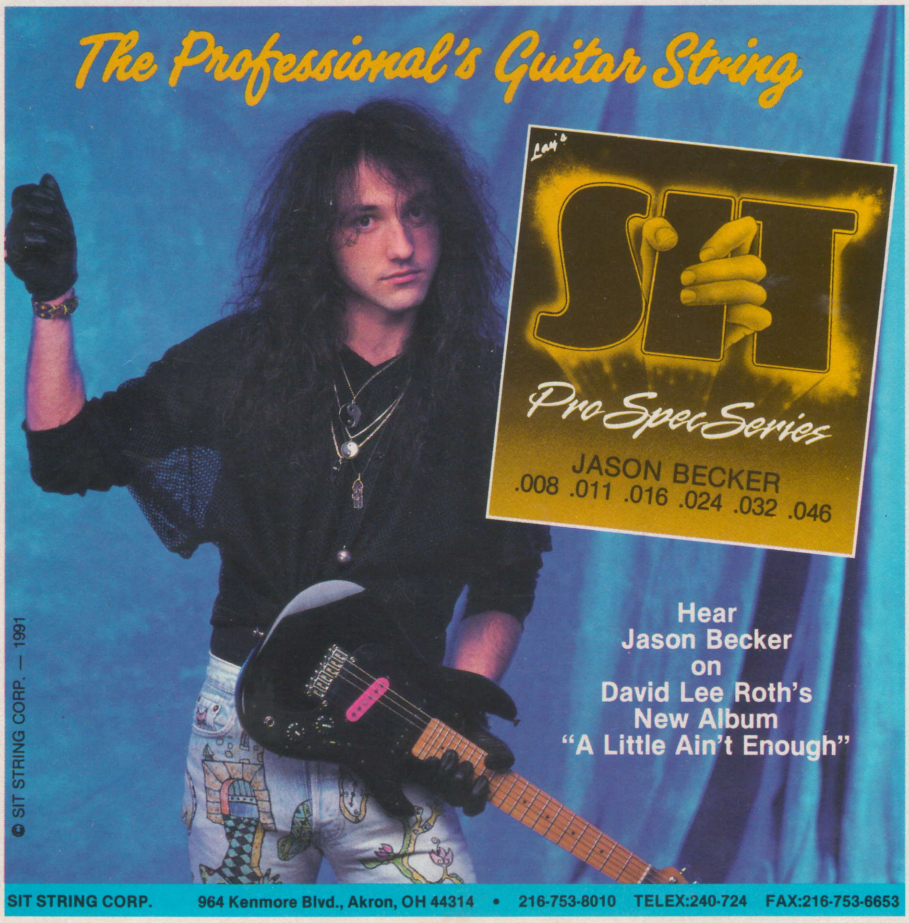
What'd you do to make them shorter?
We didn't have as many riffs, but we also tried to concentrate stuff. A song like "Enter Sandman" only has two riffs. In the songwriting, the simplicity made everyone else work harder, as far as coming up with interesting parts. They also had to fit into the song. Also, a lot of the songs rely a lot on the vocal line. There's still a chord below there and Kirk's solo. Before, he'd have a problem trying to solo along with my rhythms when I'm going 100 miles per hour and changing in half steps. He was locked into a certain scale. This time we have open chords, which give him room to breathe. He gets across a little more soul, a little more talking guitar.

How'd you come to write such a soulful album?
Soulful is the word. Lars likes to call it groove, but I think soulful is the better word. This fast stuff we love playing, but we have plenty of that. When we go play live, we play those songs. We wanted to try something new. We took the other as far as we could, we thought. We didn't want to write another *Justice*.

Has your approach to the rhythm guitar changed?
We've always needed to feel power in all the songs. That's still there, if not more. The slower the song, the more you can really get down and crunch into things. That comes out on two songs: "Sad But True" and "The God That Failed." Those are extra crunchy.

With so many songs, which was the hardest to write?
"Misery." I wanted them to make it an instrumental. It was a song Lars really wanted on the album, but I didn't want to come up with another lyrical subject. Twelve songs mean twelve different subjects in the lyrics.

How do you work with Kirk?
On all the rough tapes, when Lars and I arrange the songs, I throw a solo in, just



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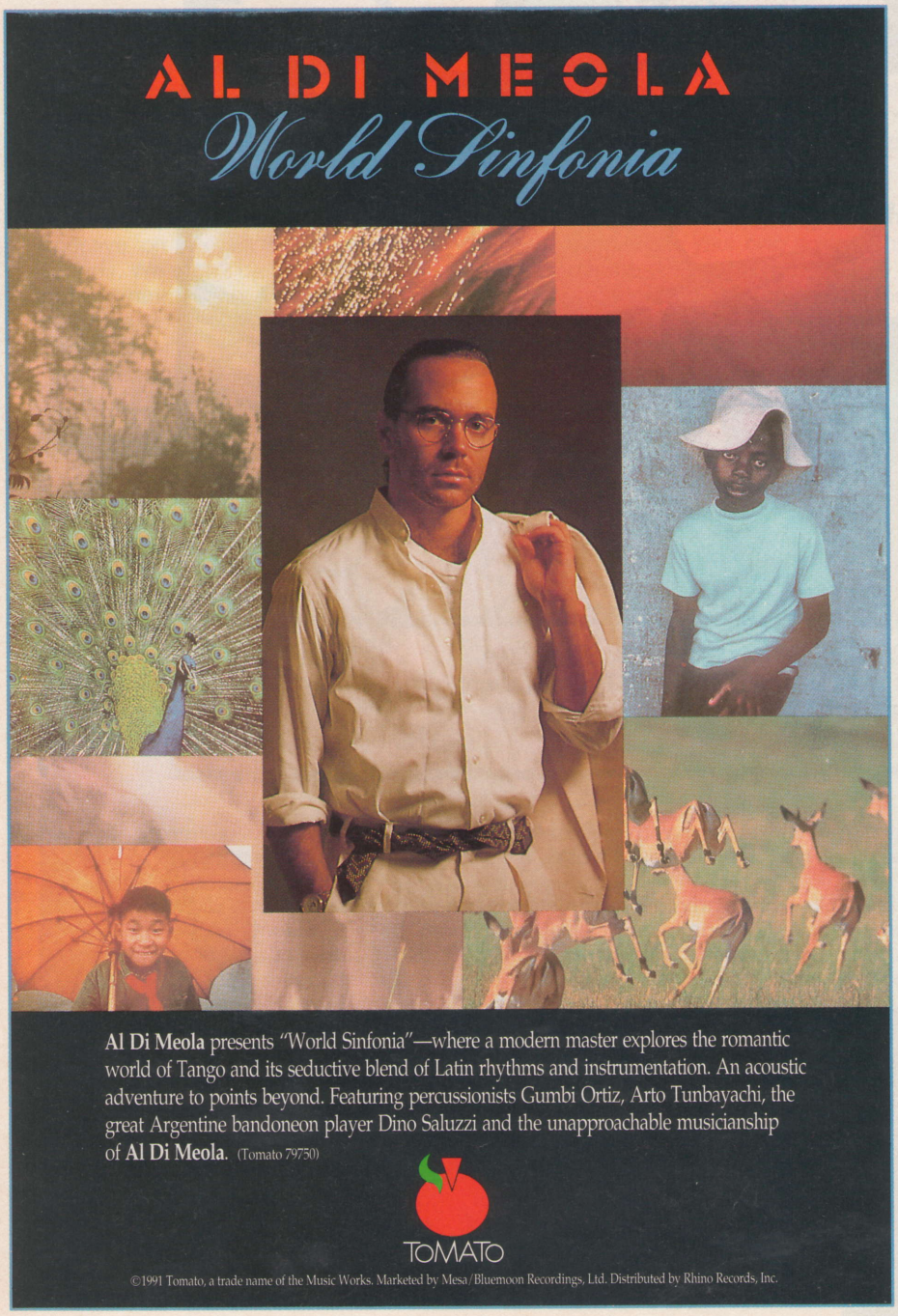
to hear how a solo will fit. Sometimes Kirk will pick up on some of the things I throw down on those tapes, but he pretty much knows when to shred and when to do little bendy things. Lars works with him on solos. He's real into lead guitar. He guides Kirk along—I wouldn't say 'tells him what to do,' because neither would like that. Mostly, I just show Kirk the rhythm parts so he knows what he's playing over. Sometimes, he'll come up with something that makes us all ask him what key he's playing in.

What are Kirk's strengths as a guitarist?

He plays a mean wah. Bob Rock took to hiding the wah pedal because Kirk wanted to use it on every solo. Sometimes people think it's a crutch, but I think he uses the wah really well. He's pretty educated—sometimes he's too educated, I think. A lot of his stuff sounds too worked out. We have to get him to forget what he's practiced for six months while we've been doing the basic tracks. Sometimes it works out better when we get him to sit down and go with it—but he's definitely a lead guitar player.

What about on an acoustic ensemble, like "One." How'd you work out duties?

All the acoustic guitar—all the guitar work—is my guitar. If it's an ensemble, I'm just laying down additional tracks. Kirk only comes in on the solos. That's the same here as it is on *Justice*.



There's loads of guitar stuff. There's a lot of texturing. We used upwards of 10 guitars on this album, instead of my standard ESP Explorer. All the rhythms were done with the Explorer in combination with the Mesa/Boogie Mark IIs. That's my regular sound, the one I use live. I use EMG pickups. It's not the standard pickup. They always say that my pickup is good for mellow guitar stuff, but I've worked a sound out through this guitar that the ESP guys can't believe I use as my rhythm sound. I also use some Marshall cabinets, some 30 watts. They're nice and warm. They're a good combination with the Boogie cabinets, which give a real hard edge.

Where did you use the other guitars, and where do they show up on the album?

I used a Tele on a couple of songs for that twangy stuff. It's on "Unforgiven" as the main melody. In the middle of "Misery," I use a Tele with a B bender. I do some pretty cool bendy stuff in the breakdown. On the guitar things, we had a 12-string. We used an electric and an acoustic. We used one of Bob's double-necked Gibsons in "Nothing Else Matters." On "Nothing Else," we also used an old White Falcon for the bendy stuff. It has an old Bigsby bar on it. It's a nice mood, but you can only bend it once and then you have to tune it. It's not high tech. It's nice and smooth. We used a sitar on "(Wherever I May) Roam." It's an electric Coral sitar. On "Sad but True," I did some slide stuff which is pretty cool on the choruses. I used a nylon string on "The Unforgiven." I used one of Kirk's Anderson guitars for the clean sound. It has an almost acoustic sound. I used that on the clean stuff all the way through, actually.

Did you do any equipment modifications?

The guitars I have made by ESP. I like the Explorer shape. They make the guitar how I want it. They use a denser wood. It's thinner, so I can wield it around easier. The neck is flatter. The only thing that's been changed in the gear is a voltage switch for Europe. That's not an acoustical modification, just the necessary part of travelling around the world.

Which is your most personal vocal?

The weirdest one for me was "Nothing Else Matters," with its Chris Isaak kind of thing. It's really up close. There were points where Bob asked if I was sure I wanted to do that. I was sure. We have three or four different vocal styles now. It's not just yelling and the token ballad. We tried to get a little more soul going. We didn't double all the vocals. We used a single track. Previously, we'd always doubled tracks to help smooth out my voice. Now I just don't scream on

Continued on page 156

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ENTER SANDMAN

As Recorded by Metallica

(From the album METALLICA/Elektra Records)

Tablature Explanation page 33

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett



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Play 7 times
(cont. in notation)
N.C.
E5
Rhy. Fig. 1
Gtrs. III & IV
P.M.
sl.
F♯5
G5 F♯5 E5
(end Rhy. Fig. 1)
N.C.
E5
N.C.
G5
1st, 2nd Verses
F5 N.C.
F5 N.C.
G5
1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.
2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, and they aren't of Snow White.
2nd time w/Fill 2
F♯5
G5 F♯5 E5
F5 N.C.
F5 N.C.
G5
I tuck you in, warm with - in, keep you free from sin till the sand-man, he comes,
Dreams of war, dreams of li'rs, dreams of drag - on's fire and of things that will bite,
Fill 2
Gtr. II
w/wah
12 12 12
12 12 12
14 (14)

F♯5 G5 F♯5 N.C.

Half time feel
Pre-chorus

ah.
yeah.

Sleep with one eye o - pen, grip - ping your pil -

Rhy. Fill 1

Rhy. Fig. 2

P.M.

P.M.

(end half time feel) Chorus

F♯5 B5 F♯5 B5 F♯5 B5 E5

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2)

Rhy. Fig. 3

P.M.

sl.

sl.

Gtr. IV substitute Rhy. Fill 2

Gtr. IV subst. Rhy. Fill 3

F♯5 B5 E5

To Coda

G5 F♯5 G5 F♯5 E5

Take my hand. We're off to nev - er - nev - er land.

(end Rhy. Fig. 3) Gtr. III

Gtrs. III & IV

P.M.

sl.

sl.

Rhy. Fill 2

Gtr. IV

P.M.

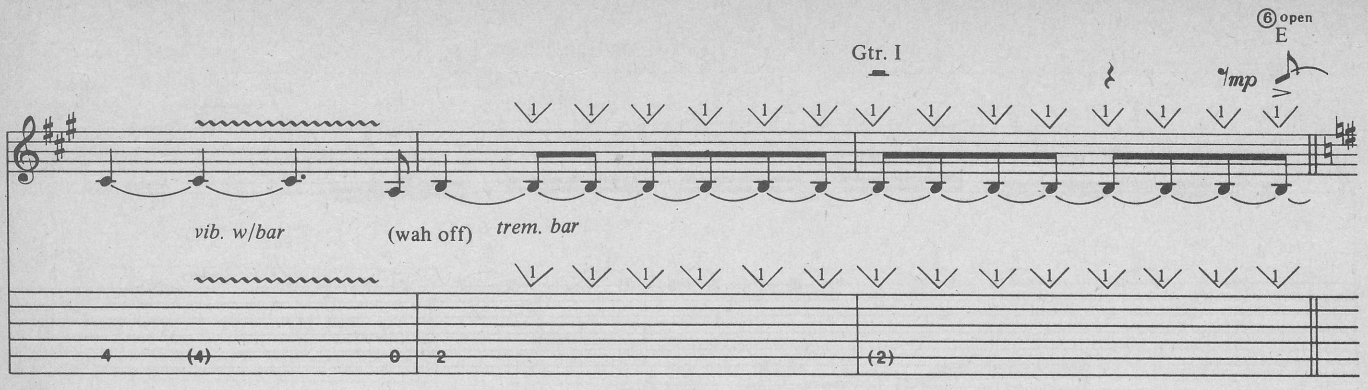
Rhy. Fill 3

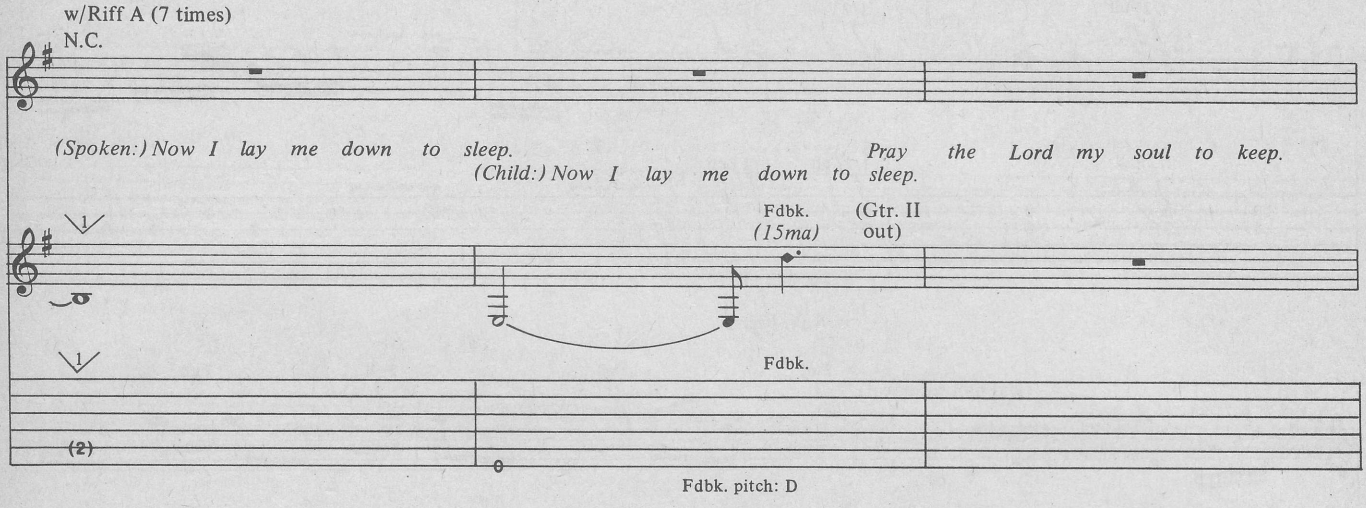
Gtr. IV

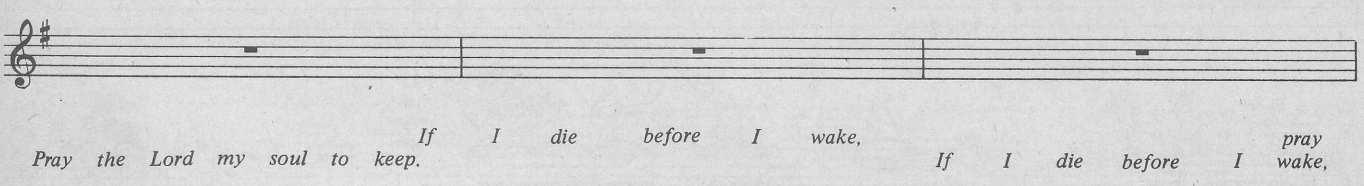
P.M.

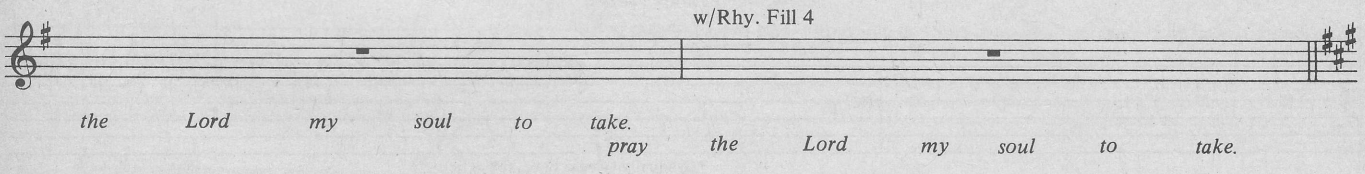

w/Rhy. Fig. 1
N.C.
E5
2nd time w/Fill 1
N.C.
E5
N.C.
G5
1.
F♯5
G5 F♯5 E5
(Sing 1st time only)
2.
D.S. al Coda
F♯5
G5 F♯5 E5
Coda
G5
F♯5
G5
E5
off to nev - er - nev - er land.
Heh, heh.
Gtr. III
Gtrs. III & IV
P.M.
sl.
Guitar solo
w/Rhy. Fig. 1 (1¾ times)
N.C.
E5
N.C.
Full
Full
E5
N.C.
G5
Gtr. II
1/4
w/wah
F♯5
G5 F♯5 E5
N.C.
E5
N.C.
E5
H P
Fill 1
Gtr. II
w/wah
grad. bend

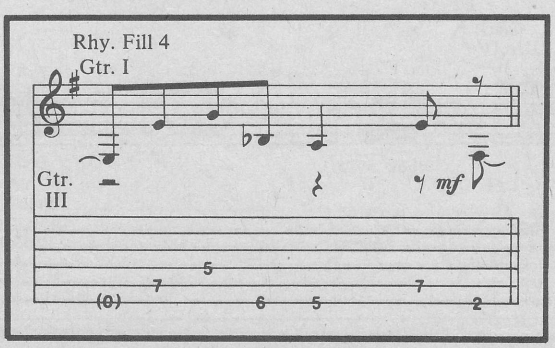

8va
N.C.
G5
w/Rhy. Fill 1
F♯5
G5
F♯5
N.C.
loco
Full
1/2 Full
sl.
Half time feel
w/Rhy. Fig. 2
H
sl. sl.
w/Rhy. Fig. 3
F♯5
B5
(end half time feel)
B5
E5
F♯5
B5
E5
trem. bar
*grad. release
*Gradually release bend and articulate w/trem. bar simultaneously.
Gtrs. III&IV
loco
vib. w/bar


⑥ open
E
Gtr. I
mp
vib. w/bar
(wah off)
trem. bar


w/Riff A (7 times)
N.C.
(Spoken:) Now I lay me down to sleep.
Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.
Fdbk.
(15ma)
(Gtr. II out)
Fdbk.
Fdbk. pitch: D


If I die before I wake,
pray
Pray the Lord my soul to keep.
If I die before I wake,


w/Rhy. Fill 4
the Lord my soul to take.
pray the Lord my soul to take.


Rhy. Fill 4
Gtr. I
Gtr. III
mf


w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.
Hush, lit - tle ba - by. Don't_ say a word._ And nev - er mind that noise you heard._
Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)
F♯5
P.M.
It's just the beasts un - der_ your bed._ in you clos - et, in_ your head._
Chorus
w/Rhy. Fig. 3 (1st 5 bars only)
F♯5 B5 F♯5 B5 F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 2
Ex - it: light._ En - ter: night._
Gtrs. III & IV
F♯5 B5 E5
Open E
P.M.
w/Rhy. Fig. 3
F♯5 B5 F♯5 B5 F♯5
Grain_ of sand._ Ex - it: light._
B5 E5
Gtr. IV substitute Rhy. Fill 2
F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 3
En - ter: night._ Take_ my hand._ We're
Gtr. IV
E5
(cont. in notation)
off to nev - er - nev - er land._ Yeah. Ha ha ha ha ha ha. Oo!_
Gtr. III
P.M.
sl.
sl.
P.M.
sl.
sl.


N.C.
E5
N.C.
E5
N.C.
E5
Yeah,
yeah!
Gtrs. III & IV
sl.
P.M.
Gtr. I
G5
⑥open
E
p
Yo,
woh!
w/Riff A (till end)
F5
w/vocal ad lib (till end)
Play 4 times
5th time w/Fill 3
Repeat and fade
Fill 3
Gtr. II
H P
mp
(wah off)

BASS LINE FOR

ENTER SANDMAN

As Recorded by Metallica

(From the album METALLICA/Elektra Records)

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1st, 2nd Verses
N.C.
F5 N.C.
F5 N.C.
G5
F♯5 G5 F♯5 E5
1. Say your prayers, lit - tle one. (etc.)
2. Some - thing's wrong, shut the light. (etc.)
N.C.
F5 N.C.
F5 N.C.
G5
F♯5 G5 F♯5 N.C.
Half-time feel
Pre-chorus
(end half-time feel)
Sleep with one eye o - pen, (etc.)
Chorus
F♯5
B5
F♯5
B5
F♯5
B5
E5
Ex - it: light. (etc.)
sl.
sl.
F♯5
B5
E5
N.C.
F♯5 G5 F♯5 E5
Guitar solo
(E5) N.C.
E5 N.C.
E5 N.C.
G5
1.
F♯5 G5 F♯5 E5


2.
F♯5 G5 F♯5 N.C.
Half-time feel
(end half-time feel)
F♯5
B5
F♯5
B5
F♯5
B5
E5
sl.
sl.
F♯5
B5
E5
E5
mp
N.C.
1.
2.
N.C.(F♯5)
F♯5


Chorus
F♯5 B5 F♯5 B5 F♯5 B5 E5
Ex - it light. (etc.)
sl.
F♯5 B5 E5 F♯5 B5 F♯5 B5 F♯5
B5 E5 F♯5 B5 E5
sl.
E5 N.C. E5
sl.
N.C. E5 N.C. E5 N.C. E5 N.C. G5 F♯5 G5 F♯5 E5
N.C. F5 N.C. F5 N.C. F5 N.C. F5 N.C. F5 N.C. F5 N.C. F5
N.C.
Play 4 times and fade

AMP QUESTIONS

BY ALEX AGUILAR

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573

Question: I'm currently using a Boss volume pedal in the effects loop of my Mesa/Boogie. I've heard about using a VCA as an alternative to the volume pedal. Could you explain how to do this?—Todd Miller/Boston, MA
Answer: A voltage controlled attenuator (VCA) is a device that is used to control the amplitude of an audio signal via a DC voltage. Typically, in a common volume pedal application such as yours, the audio input from your effects loop is routed through the volume pedal that acts as a simple volume potentiometer. If, for example, the pedal had to be remote-mounted a considerable distance from the amp rig, long audio cables would have to be used. The problem is that long audio cables can pick up hum and noise from nearby electrical devices. In addition, the added cabling increases capacitive loading, shunting some of your high frequency response.

By using an active device that employs a VCA, the overall level can be remote-controlled by a pedal that is connected to the rig via a cable carrying only the required control voltage.

Still, many purists insist that active devices that utilize VCA's alter their sound to some degree, and so they stick to conventional passive level controllers such as the common volume pedal.

Question: I recently acquired a 100 watt Marshall head that has 6550 power tubes. Am I missing that great Marshall tone in an amp that doesn't have EL-34s?—Dennis Clarke/Philadelphia, PA
Answer: In general, Marshall amps that have 6550 power tubes produce a harsher, cleaner sound than their counterparts with EL-34s. Originally, all Marshall amps made in the U.S. were equipped with the larger 6550 valves. These amps sounded substantially different than the amps made in England. I prefer the EL-34 to produce that classic (British) sound. If you really want to get the most from your Marshall head, you can have it modified to accept EL-34s. This is not a difficult procedure for any competent amp tech. Incidentally, all Marshall JCM series 800 and 900 amps are equipped with EL-34s.

Question: I've heard a lot of talk about a power tube called the Sovtek 5881. Does this tube sound better than others, or is it all hype?—Tom Cervoni/New York, NY
Answer: The Sovtek 5881 is actually a 6L6 power tube manufactured in the Soviet Union and distributed in the U.S. by various companies. Essentially, the tube is a 6L6 made to the old specifications of 6L6/5881 s. These old tubes produce a slightly softer sound with less output than modern 6L6 s. They tend to distort a little easier and have a warm, smooth sound. I think they sound great, especially for players striving to duplicate the sound of a vintage Tweed Bassman. For players who desire a tighter, cleaner sound, I'd suggest the beefier 6L6 6C.

With the virtual demise of vacuum tube production in the U.S., it is good to know that good quality tubes for audio use can be obtained from the Soviet Union, Eastern Europe, and China.

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: What is the best way to tune up a guitar with a Floyd Rose Tremolo System?—James Sheldon/Madison, WI
Answer: The best way to tune a guitar with a Floyd Rose, or any other floating tremolo, is to grab the bar and position the bridge to about where the strings would pull it to when under tension. You can then tighten the strings with your other hand, preferably with the aid of a pegwinder. By holding the bridge in position, you will eliminate most of the retensioning required by trying to tune against the string tension. When tuning against the springs, every time you tighten one string, all the others get a little looser as the bridge gradually comes up to its final position. If you can, before loosening the strings in the first place, find some object that is just the right height to prop up the rear of the bridge into playing position. This way, it won't fall back when you loosen the strings, which makes both the loosening of the old strings and the tightening of the new strings easier and quicker. Use this prop every time you remove the strings and you will save yourself a lot of time and trouble.

Question: How can I stabilize the neck joint on my SG?—J.G./Killingworth, CT
Answer: If the neck joint on your SG is really loose, you will need to reset it. It is loose if you can see motion in the exposed glue lines of the joint when you apply pressure to the neck in different directions and angles. If the seam does not move—that is, if the glue lines show no change in width under pressure—the joint itself is tight and any instability you experience is inherent in the guitar. There would not be much you could do about that short of creative major surgery.

If the joint is loose, it would need to be disassembled completely before it could be rebuilt. I usually use steam to take apart a neck joint. You will need an experienced person to know where, how deep, and at what angle to drill a hole into the joint to allow steam to be injected in. Hot steam will quickly loosen the glue and allow disassembly. Most of the old glue should be scraped off while still soft.

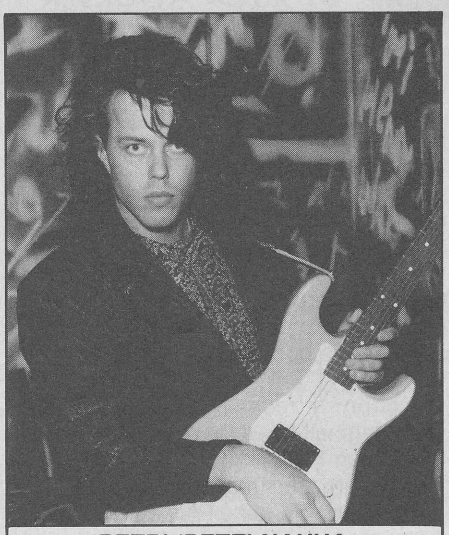
After the parts dry out, the sides of the neck part of the joint and the insides of the body mortice must be chiseled and/or sanded clean and square. Next, it is customary to glue shims of wood of the same type and grain along the sides of the neck tenon. After the shims dry thoroughly, recut the joint to fit. I usually cut a very slight dovetail angle into the joint. Although original SG joints are square and not angled, I feel that a slight dovetail angle of about two or three degrees will increase stability and longevity.

After the neck is reset, you will need to set up the action and intonation for playability, as even slight changes in neck angle will make large changes in playing action. As the angles are critical in any joint, especially an angled dovetail-type joint put under heavy stress, I'd recommend you practice a bit on some old throwaway guitars before considering trying it on yours—or better yet, do it under the guidance of an experienced luthier.



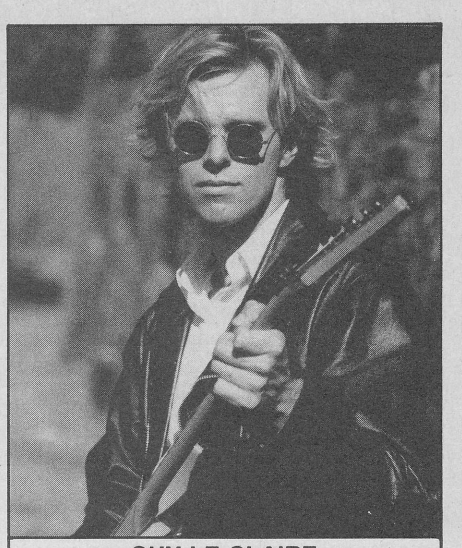
JIMI FIANO

NAME: Jimi Fiano **AGE**: 30
ADDRESS: 455 S.W. 60 Ave.
Ft. Lauderdale, FL 33317
INFLUENCES: Jeff Beck, John McLaughlin, EVH, Steve Vai.
BAND: Monaco
EQUIPMENT: Custom Fender Tele, ADA MP-1, Hughes & Kettner Blues Master, Korg DRV-3000, BBE Sonic Maximizer, Marshall 100-watt amp and 4x12 Celestion cabinet.
PERSONAL STATEMENT: I have worked with producers such as Larry Blackmon (Cameo), Randy Burns (Megadeth) and Tom Allom (Judas Priest) as well as collaborated with Mitch Ryder in Detroit. I am an accomplished studio and live player. I won the South Florida Guitar Wars in 1988, and was featured in *Billboard* and *Guitar Player* magazine. I am a co-writer in my most recent project, Monaco, which is gaining a strong local following, as well as capturing the interest of a few major record labels.
COMMENT: As might be expected, Jimi is a multi-faceted player who uses rhythm, sound and composition to set the scene for his rides. These instrumental soundscapes vary from the gentle and cinematic to rough and tumble blues rockers.



PETRI 'PETE' NAUHA

NAME: Petri 'Pete' Nauha **AGE**: 27
ADDRESS: 7750 N. Sycamore Ave. #410
Hollywood, CA 90028
INFLUENCES: Eddie Cochran, Dr. Feelgood and the Pirates, AC/DC, Van Halen, Brian May.
EQUIPMENT: Guitar with Schecter body, Chandler neck, Floyd Rose whammy bar and an EMG humbucker pickup, '76 model Marshall amp, Marshall cabinet, a multi-effects processor, Roland D-20 synthesizer.
PERSONAL STATEMENT: I was born November 6, 1965. At the age of nine, I got accepted to a local music school in my hometown Oulu, Finland, where I studied for seven consecutive years. My early influences and interests in rock were Eddie Cochran, British bands such as Dr. Feelgood and the Pirates, AC/DC, and Van Halen, the latter still remaining a main influence. I always admired the band not only for the fabulous guitar work, but also for the melodies and their talent as songwriters. Another great influence on my playing has been Brian May of Queen. However, to me, bands and the sound the musicians create together are far more important than putting a spotlight on individual talent, without overlooking that, either. While still in school, I began playing in local bands, and soon found myself in the studio and on a nationwide tour with such hard rock bands as Marilin, Open Heart, and later with Singapore, with whom I played, recorded and toured extensively throughout Scandinavia, opening up for artists and acts such as the Finnish sensation, Sleepy Sleepers, playing to thousands of people at a time.
COMMENT: Energized melody, bright open harmonies, a touch of traditional tapping, and a well-developed sense of direction, dynamics and phrasing make Petri a professional contender. He knows when to play a little, a lot, and just for the fun of it.



GUY LE CLAIRE

NAME: Guy Le Claire **AGE**: 30
ADDRESS: 46 Terry St.
St. Peters 2044
Sydney, N.S.W. Australia
INFLUENCES: Joe Satriani, Mike Stern, John McLaughlin and Steve Vai.
BAND: Guy Le Clair Band
EQUIPMENT: Ibanez RG-550, Digitech GSP-21, Rat pedal, Fender Twin amp.
PERSONAL STATEMENT: After spending roughly three-four years touring in Aussie bands such as Eurogliders, Ian Moss Band and Matt Finish, I finally managed to put together my CD assembling Sydney's local talent and going on a bank overdraft. I started playing guitar at age 14, first to the sounds of the Beatles, and then on to devour the sounds of Jimi Hendrix. At the age of 18 I moved into fusion (Mahavishnu Orchestra and Al DiMeola). At 20 years old I enrolled into Berklee College of music in Boston. I only managed six months due to lack of funds. I completed their correspondence course six months later. By the time I arrived back in Australia, I was heavily into bebop and Miles Davis and John Coltrane—I still love their music. The next six years saw me playing all sorts of music, i.e. cabaret, jazz, blues, rock and pop, until I started touring nationally with the above mentioned bands. I would like to continue doing showcase shows, performing my music and pursuing my interest in composition and practice. I know I would not be happy if I was to sit around my bedroom; I want to go out and go for it!
COMMENT: Guy is an original, modern stylist. He plays rock, he knows his jazz and fusion. His chops are first rate, as is his manipulation of sound and composition. He is not in a hurry to impress because he can turn heads with one phrase. One of the heavyweight contenders to have passed through this column.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.*

Tablature Explanation Page 33

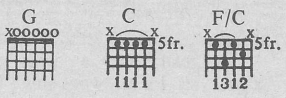
TWICE AS HARD

As Recorded by The Black Crowes

(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Richard Robinson and Christopher Robinson

*Open G tuning:
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D



Moderate Rock ♩= 88

Intro G Rhy. Fig. 1 (Gtr. I) C G C

mf let ring

*All gtrs., except where noted.

G C G C

let ring

F/C (end Rhy. Fig. 1) C Rhy. Fill 1 N.C.

*G Gtr. I N.C.(C) (G) (C) (G) (C)

f w/slide

Gtr. II Full Full Full Full Full Full

f

*Bass pedals G for next 4 bars.

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1st, 2nd Verses
w/Rhy. Fig. 2 (4 times)
(Gtr. II)
(G)
(C)
G
C
G
C
sl.
1. Yeah, yeah.
2. Oh, yeah.
Clean as a whis - tle,
Your sis - ter al - ways sing - in'.
smell - in' like a rose.
She play the step - child.
Full
(cont. in slashes)
1/2
Full
1/2
G
C
G
C
F/C
Gtrs. I&II
She got no dirt - y lit - tle fin - gers.
A bro - ken lit - tle mem - o - ry.
Blood-shot eyes are gone.
Her heart was nev - er kind.
w/Rhy. Fill 1 (Gtrs. I & II)
Rhy. Fig.3
Chorus
w/Rhy. Fig. 1
C
F/C
N.C.
G
C
Tell me I'm wrong.
Tell me I'm blind.
Twice as hard
G
C
G
C
as it was the first time I said good - bye.
Twice as hard
Rhy. Fig. 2 (Gtr. I)
P
(w/slide)


G
C
F/C
as it was the first time I said good - bye.
C
(end Rhy. Fig. 3)
Gtrs. I&II
F/C
w/Rhy. Fill 1
(Gtrs. I & II)
N.C.
And no one 'll ev - er wan-na know. Love ain't fun-ny. A crime in the wink of an eye.
Guitar solo
G
*Lead gtr.
sl.
*standard tuning
Gtrs. I & II
let ring - - -
Full Full
H
P.M. - - -
P


C/G
G
C/G
G
Yeah, blood - shot eyes are
P.M.
(cont. in slashes)
let ring
let ring
let ring
let ring
w/Rhy. Fill 1 (Gtrs. I & II)
Gtrs. I&II
C
F/C
C
F/C
N.C.
gone.
Tell me I'm wrong.
Yeah!
sl.
sl.
Chorus
w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)
G
C
G
C
Twice as hard as it was the first time I said good - bye.
w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)
G
C
G
C
Twice as hard as it was the first time I said good - bye.


w/Rhy. Figs. 1 & 3 (both 1st 4 bars only)
G
C
Twice as hard as it was the
Gtr. III
w/slide
let ring (throughout)
*sl.
sl.
P
*Gtr. III: All slides marked "sl." are performed without slide.
w/Rhy. Figs. 1 & 3 (both last 4 bars only)
first time I said good - bye.
Twice as hard
F/C
as it was the first time I said good-bye.
Gtrs. I, II & III
Gtr. III
N.C.
Gtrs. I & II

BASS LINE FOR

TWICE AS HARD

As Recorded by The Black Crowes

(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Richard and Christopher Robinson



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Guitar solo
G
P
sim.
D.S. al Coda
C
F
Coda
G
sl.
N.C.

CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573
(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month; if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available *free* only on GUITAR Night!

THE BUTTON SOUTH—100 Ansin Blvd., Ft. Lauderdale, FL: See local listings.
ALROSA VILLA—5055 Sinclair Rd., Columbus, OH: See local listings.
THE RITZ—17580 Frazho Rd., Roseville, MI: See local listings.
THE OMNI—4799 Shattuck Ave., Oakland, CA: See local listings.
THE STONE—412 Broadway, San Francisco, CA: See local listings.
HAMMERJACKS—1101 S. Howard St., Baltimore, MD: See local listings.
LOST HORIZONS—Syracuse, NY: See local listings.

Hello anybody! I have been playing guitar for the past eight years, and now find myself learning nothing. I took lessons for some six years and quit because I wasn't learning anything, and went on my own and learned things I could use in the real world. Now, I'm back to the same point. Anybody who can teach me anything that I can apply to my small vocabulary of playing will be thanked. My influences are: Jimmy Page, Robby Krieger, Keith Richards, and Pete Townshend. Please help a young, troubled guitarist through! Info on wrist problems is also wanted. Thanks a million times.

Chad M. Stanko
Box 137
Slickville, PA 15684
(412) 468-4549

I collect guitar picks and am looking for people to trade with. I have over 200, ranging from C.C. Deville to Steve Vai. Please write:

Aaron Akers
2071 E. Benjamin St., #2
Franklin, IN 46131

Blues/rock/metal bassist/guitarist moving to the Kirksville, Missouri area. If there is anyone in the area who can teach, needs a bandmember, or just wants to jam, let me know.

Nathan Peiz
1173 West Harrison
Freeport, IL 61032

I'm looking for my old bassist, Tim Kacer. I've been trying to locate you for two years! Please contact me.

Philip Mikols
329 Jarvis, #35
Ypsilanti, MI 48197
(517) 483-6178

Hi! I'm a 19-year-old guitar player from Israel looking to correspond with American players. I'm currently in the army, but I plan to move to the states when I finish my service. I like most kinds of music, with an emphasis on hard rock. Any response will be appreciated.

Yoav Thaler
7 Barak St.
Tel-Aviv 69933
Israel

I am a 21-year-old female bass guitarist. I've played by ear for about three years but I'm in such a rut! I'm into pop-r&b-rock. I'd like to have ideas from fellow bassists out there. Please write your ideas out and send them over!

Pamela Diane Jennett
950 St. Mark's Ave., Apt 4A
Brooklyn, NY 11213

I'm a 25-year-old guitarist in the Marine Corps. Lately, I've lost motivation in my playing, due to an injury years ago that left torn tendons in my fretting hand. Anyone who can relate to this type of injury, or has any suggestions, I'd like to hear from you. I still play, but within confines when it comes to adding that "4th." Thanks!! Also, Norman McClanahan (Florence, SC) where are you, guy?

Richard Flowers
Mass-1 C/M
Cherry Point, NC 28533

Wanted: Experienced guitar teacher around the Pensacola area who can teach in the styles of Steve Vai, Joe Satriani, Yngwie J. Malmsteen, Chris Impelliteri, and the likes. Must be patient, awesome ability, and capable of relating to a learning guitarist. Also, can anybody give me some advice and observations on what has helped you work out fast riffs with a metronome. Thanks!

Brandon Vaughn
1104 Tenth Ave.
Graceville, FL 32440

Female hard rock band auditioning female bassists. Band is financially backed and will be fully promoted. Must have experience, good equipment, and be hardworking, serious, and extremely dedicated. Writing ability and background vocals a plus. Entering 24-track 1 inch master studio; have upcoming gigs. Style of L.A. Guns, Skids, Lynch Mob, Bang Tango, Pussycat. Must be willing to relocate to Penn., South Jersey or New York area. For auditions and information, please call:

1-609-693-3605 or
1-201-286-3646

Nineteen-year-old guitarist seeks band members to form originals band. Influenced in vein of Queen, Rush, Styx, Queensryche and Supertramp. I am weird and need musicians with open-minds who also like listenable material. Since music is my life, I am willing to relocate for right people.

Mike Hammond
29 Fairview Ave.
Binghamton, NY 13904

Every time I work on speed drills or practice Malmsteen licks, I develop a pain in my right hand, at the base of the thumb where it joins the wrist. Does this sound as if it might be due to an incorrect technique in picking, or possibly a medical problem? (Obviously, any tips on speed work or any differences in technique between fast and slow passages would be appreciated.)
Thanks!

Mark All
145-B Sycamore Lane
Athens, GA 30605

In search of female bassist, singer, and keyboardist/guitarist to complete band. Some major influences are Metallica, Queensryche, old Van Halen, and Maiden. Working on original material. Serious musicians write to:

Jeannine P. and Shannon B.
Mirage
12 Gardenia Rd.
Mt. Sinai, NY 11766

Young female musicians unite! Sixteen-year-old drummer (beginning) wants to correspond with other young female musicians about the changing role of women in rock 'n' roll. Exchange addresses, contacts, tips, advice, dreams, and keys to success! Possible collaboration within southern VT and NH/north-central MA area (not necessarily all female musicians for collaboration). Into INXS, U2, Concrete Blonde, Sting, Vixen, DM, Beloved, Erasure, Crowded House, Midnight Oil, Divinyls and other varied artists from Phil Collins to Indigo Girls to Beatles, etc. Looking forward to your letters. Peace!

Pepsi
11 James St.
Milford, NH 03055

I am trying to locate a poster of Eddie Cochran for my son, who is in the navy and aboard the carrier *America*. I have been inquiring for months, and no one seems able to help me. There must be a poster somewhere. . .help!

Linda Greene
1418 Larkview Drive
Virginia Beach, VA 23454

Help! Does anyone have any suggestions on how I can keep my guitar case locked? It disturbs me that you pay good money for an instrument, and the manufacturers put cheap locks on the cases that anyone can easily pry open, or unlock with the typical skeleton key. Suggestions anyone?

Sandy O'Claire
234 Crabtree Lane
Racine, WI 53406

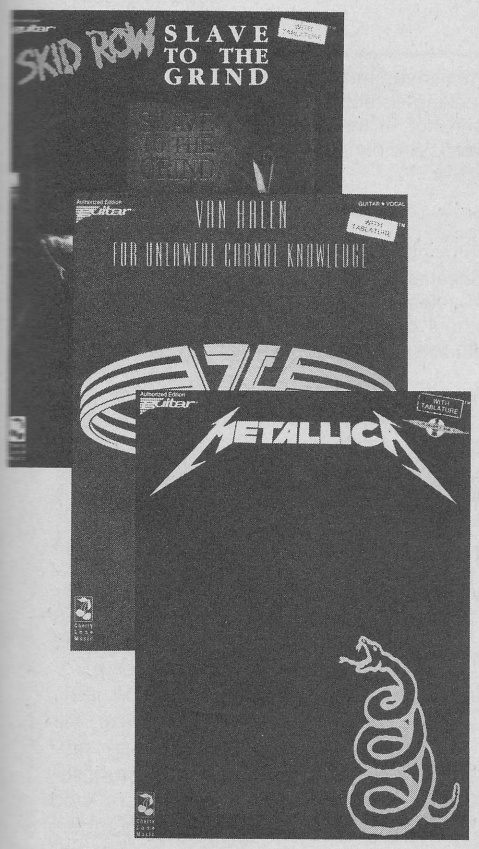
I'm at my wit's end. For two years I've been searching for some information on a band called Shooting Star. I am also looking for two of their albums. They are; *Hang on for Your Life* and *3 Wishes*. If you can help me, please write me.

Laird-O
P.O. Box 236
South Range, MI 44963

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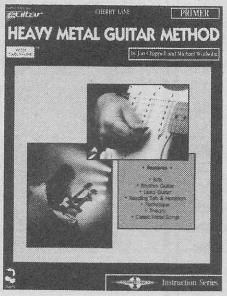
NEW!
Slayer
Show No Mercy
Matching folio to the hard-rockin' album includes "Evil Has No Boundaries," "The Antichrist," "Die By The Sword," "Fight Till Death" and 6 more!
CL01169 $16.95
Also available:
Slayer
Seasons In The Abyss
CL01179 $17.95

NEW!
Mr. Big
Lean Into It
Matching folio to hard rockin' favorite Mr. Big's latest album includes the songs "Daddy, Brother, Lover, Little Boy," "Green Tinted 60's Mind," "Voodoo Kiss," "Never Say Never" and 7 more.
CL01189 $17.95

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Walter is an old black person. He is the only black person I know who lives in this very small town. Walter drives a beat-up old pickup with a rubber duck hood ornament. I don't think he talks to people very often. His guitar is horrible—almost like a toy. It won't stay in tune, the pickups barely work. So, Walter starts playing finally, and he plays as bad as his guitar sounds. But something totally cool was happening. Walter was hammering out this two-chord blues progression with a one-note riff. His big fingers would fret the right note about three out of four times. His voice could be described as a gravelly old blues voice, only worse. Sometimes he sang into the mike and sometimes not. He didn't seem to care either way. He played about four songs during the evening. He would only play his songs once. Walter's singing and playing dominated my memory of that evening, even though he didn't play most of the time. That night and the next day, I had his songs going through my mind.

Walter didn't pretend to be anything; he just played as good as he could. It's amazing how big an influence 15 minutes of honesty can have on a person. I hope someday to play as well as Walter. He helped me realize that we all live in the same world, and we all gotta do our best.

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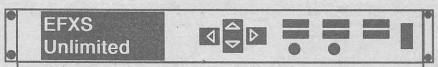
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I WANNA BE SEDATED

As Recorded by the Ramones
(From the album ROAD TO RUIN/Sire Records)

Tablature Explanation Page 33

Words and Music by
Jeffrey Hyman, John Cummings
and Douglas Colvin



Moderate Rock ♩= 164

Gtr. I

Intro

D♯5 E E5 E D♯ E E5(type 2) E E5

mf *sl.*

1. Twen -

Gtrs. II & III

mf *sl.*

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2

T
A
B

sl.

1st, 2nd Verses

E5 E A5 A

sim.

ty, twen - ty twen - ty four hours to go, I wan - na be se - dat -

P.M. P.M. P.M. P.M. P.M. P.M.

E5 E E5 A5

ed. Noth - in' to do, no - where to go,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sim.

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A
⑥open
E
E
E5
B5
B
I wan - na be se - dat - ed. Just get me to the air - port 'n'
(2nd Verse) Just put me in a wheel-chair 'n'
E
B
E
E5
put me on a plane.
get me on a plane.
Hur - ry, hur - ry, hur - ry be - fore I go in - sane. I
B
E
A
B
1.
⑥open
E
sl.
P.M.
can't con - trol my fin - gers, I can't con - trol my brain. Oh no oh oh oh ho!
sl.
P.M.
sl.
E5
E
sim.
E
2.
B
2. Twen - ho!
P.M.


(end Rhy. Fig. 1)
*Gtrs. I, II&III Rhy. Fig. 1 Gtr. IV
Guitar solo
E(type 2)
A5
A
⑥7fr.
B
B
⑥open
E
E
E5
④9fr.
B
E
⑥9fr.
C♯
P.M.
P.M.
sl.
*Arr. for one gtr.
w/Rhy. Fig. 1
E(type 2)
A5
A
⑥7fr.
B
B
⑥open
E
E
D♯
D♯
E
3rd, 4th Verses
F♯
3. Twen ty, twen-ty, twen-ty four
*Gtrs. I II&III
Rhy. Fig. 2
sl.
sl.
sl.
sl.
*Arr. for one gtr.
B
F♯
hours to go,
I wan - na be se - dat - ed.
(end Rhy. Fig. 2)
sim.
sl.
sl.
w/Rhy. Fig. 2
B
Noth - in' to do, no - where to go, ho, I wan - na be se - dat -


F♯
C♯
F♯
C♯
Gtr. I
ed. Just put me in a wheel-chair 'n' get me to the show. Hur-ry, hur-ry, hur-ry, be-
Gtrs. II & III
F♯
C♯
F♯
B
⑥open
E
fore I go lo-co! I can't con-trol my fin-gers, I can't con-trol my toes. Oh no oh oh oh
sl.
sl.
1. C♯
w/Rhy. Fill 1
2.
C♯
ho!
4. Twen- ho!
Gtrs. I, II & III
P.M.
P.M.
Rhy. Fill 1
A.H. (15ma)
A.H. (15ma)
A.H. (15ma)
A.H. (15ma)
A.H. (8va)
A.H.
A.H.
A.H.
A.H.
A.H.
A.H. pitch: G♯


Outro
F♯
B
Ba ba ba ba ba ba ba ba ba.
Rhy. Fig. 3
C♯
F♯
I wan - na be se - dat - ed.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (Gtrs. II&III)
F♯
⑤open
A
B
⑥9fr.
C♯
Gtr. I
sl.
Ba ba ba ba ba ba ba ba ba.
Gtr. (2nd time)
IV
1.
2.
C♯
F♯
F♯II
I wan - na be se - dat - ed.
ed.

BASS LINE FOR

I WANNA BE SEDATED

As Recorded by the Ramones

(From the album ROAD TO RUIN/Sire Records)

Words and Music by
Jeffrey Hyman, John Cummings
and Douglas Colvin



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Guitar solo
E
A
B
E
sl.
3rd, 4th Verses
F♯
D♯
E
Twen - ty, twen - ty, twen - ty four
hours to go,
I wan - na be se - dat - ed. (etc.)
C♯
1.
2.
Outro
1.2.3.
4.
Twen -
Ba ba ba ba ba ba ba ba ba,
I wan-na be se - dat - ed. (etc.)

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Ebet Roberts

CRAZY BUBBLEGUM

Johnny and Joey RAMONE

BY JOAN TARSHIS

In September, 1976, when the Ramones first cried "One, two, three, faw..." on their self-titled album, few would have predicted that these Queens, New York anglophiles would become, fifteen years later, the Godfathers of Punk. One of the few, however, would have been their lead singer and songwriter, Joey Ramone, who observes, "We disassembled and then reassembled rock 'n' roll. It had become pretentious. We made it simple, which rock 'n' roll always was." From his mouth, to the ears of the faithful, for sixteen albums, the Ramones have more than kept their end of the bargain. Now, with their first live Lp, *The Ramones Loco Live-Spain, 1991*, in the offing, and another greatest hits collection (*All the Stuff (And More)-Vol. 2*) already on the shelves, Joey and guitarist Johnny ("I'm an entertainer") Ramone step forth to reflect on their singularly exemplary rock 'n' roll oeuvre.

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JOHNNY RAMONE

How old were you when you started playing?
Early twenties. I got laid off from my job, got a guitar, and started the band. Me and Dee Dee had been talking about it for three years.

How about when you were a kid?
I bought a guitar when I was 14. I had it for a year and that was it. I'd go see Led Zeppelin, Jeff Beck, and I thought, 'Forget it. There's no way I'm ever going to play like them.' But when I started seeing bands like the New York Dolls and Slade, I thought, 'These guys don't play so good.' It seems comprehensible; if you have great songs and you're exciting, that's real rock 'n' roll, as opposed to musicianship.

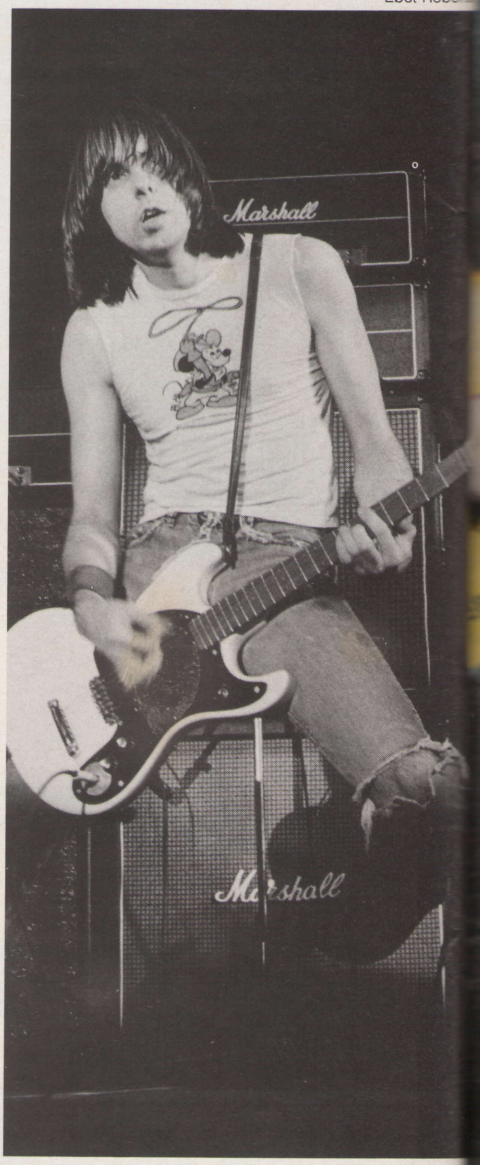
What kind of music were you into?
I was into rock, and at first the guitar bands were the best thing. When Led Zeppelin came out with their first album and Jimi Hendrix came out with his first album, and Cream came out, that was the best stuff out there to listen to. But then, after a few albums, they started getting carried away with long, long things and it was no longer song-oriented.

Were the Ramones in some way a reaction to that?
You could say it was a reaction to what we were hearing, but it really wasn't that way. Basically, I was laid off from my job as a construction worker. I got Dee Dee and we got a couple of friends and decided to do this and have some fun. If we got to do an album, that would be great. But that was as far as I thought it would get. After a few months, all of a sudden, we thought we might have something. What we were doing was different; we were coming out with catchy songs. Basically, we said, 'Let's try and write some crazy bubblegum music.' We started with "Beat on the Brat." We were trying to write these bubblegum songs, but we were just too crazy.

Do you think of yourself primarily as a guitarist?
Nah. I'm an entertainer. The only time I ever say I'm a musician is when you have to fill out forms, when they ask you what your job is. I write down musician, but I'm never comfortable with it. I don't keep a guitar in the house. I don't touch a guitar. We come to the rehearsal studio for an hour, and that's it. Next week we'll play five shows. I love playing guitar onstage, but in the house, I don't want to see it.

Don't you get rusty when you don't play for a while?
That's the only thing I worry about. So I go to rehearsal and try to strum harder than I normally would onstage, so that I can work the callouses back up a little bit. But at this point, I can come in off the street and do a set. No matter how much you rehearse—I could rehearse every day for the next two weeks—get up and play the show and you're rusty. It takes a couple of days to get cooking. It's such a physical thing. It's like a batter in baseball, where, if he has two days off, he's a little rusty. He can do all the batting practice he wants to, but it ain't going to get him hits until he gets in the groove of a game. It's the game conditions that count.

Ebet Roberts



Has your guitar playing changed over the years?
It hasn't. It's the same. The secret is not practicing. I don't want to get better musically. I don't think anyone gets better. When I listen to the rock albums I've listened to since I was a kid, usually the great guitar players played better on their first albums. I don't hear Jimmy Page playing better than he did on the first Led Zeppelin album—maybe he thinks he can. And Keith Richards isn't



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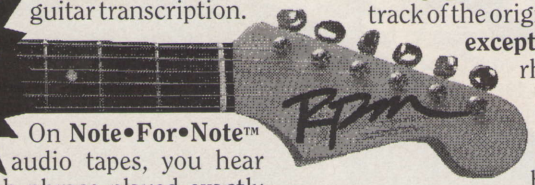
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even able to play those Chuck Berry things anymore, and he's a guy who loves practicing and playing guitar. Van Halen—probably the stuff on his first album sounds the best. I've always felt that the people who changed, changed for the worse. If Elvis would have stayed the same; if he wore the same clothes, had a couple of people backing him up, instead of that whole Las Vegas thing, he would have been fine. The Beatles changed successfully from album to album, but I never noticed anyone else doing it. It must have something to do with thinking what you were doing before isn't good enough. I just want to go out there and feel the Ramones are the best punk band around. I'm totally satisfied with that. I've been very fortunate to be the best I can be.

What kinds of guitars have you used?

I bought my first Mosrite on 48th St. 17 years ago and I've been using them ever since. I used one for the first six years and it got stolen, and I've used this other one for the rest of the time. I have about four backup Mosrites, a couple that Mr. Mosley gave me. I went to the guitar store on 48th Street when we started, and I asked the price of a couple of guitars. Some guy pointed to the Mosrites and said a hundred dollars. I looked at a few more guitars and then asked about the Mosrite again, and he said, 'Fifty dollars.' So I said, 'Okay, I'll take it.' Even at that point, I wanted a guitar that I could be identified with. I didn't want the same guitar that I saw everybody else using. I didn't want a Fender. I knew there must be something else out there. It's the most comfortable guitar. The neck is so thin and narrow. Anything else would give me hand cramps.

What is your worst performing experience?

The worst was opening for Black Sabbath in San Bernardino. It's nerve-wracking when everybody's there to see the other band, if they're expecting a certain kind of playing, a certain kind of music. They didn't understand what we were doing. Maybe you can't compare me to Tony Iommi, but I'm sure he probably can't do what I do, either! We had another night very similar to that in Toronto with Aerosmith and Ted Nugent. During the fifth or sixth song I saw the whole audience stand up and start waving their arms. Anxiety must have made me start strumming harder than usual, because I popped two strings on my guitar. Finally, I took the guitar off, walked to the front of the stage, gave the audience the finger and walked off. When we're playing for a Ramones audience, the audience is there to like you, and you really can't do anything wrong. Generally, our growth has always been steady and slow. Sometimes you're big-

ger in other countries and then you go back years later and you're not as popular there, but you're bigger somewhere else. It's strange. Right now we seem to be big in Germany; we seem to be doing well in Spain. There were times we were bigger in England than we are now, but we still do okay. America's not too trendy. If you have your fans, they stay with you. If you have a hit single and you have fans, those are not real fans. They're fans of the hit single. Then, when the next record comes out and you don't have a hit single, they're not your fans anymore. Fans are fans who are there to see the band; they don't care about hits.

Is it ever difficult keeping things fresh?

There are probably people out there who don't think we keep it fresh. But I think, after 17 years of doing this, we keep it relatively fresh. We love what we're doing. I enjoy getting up there and playing the shows more than ever. Records are a bit of a struggle, because people will want you to do something different. I want the fans to like the albums. I hate when you do something that you feel later you shouldn't have done. For a period of time, I think from *End of the Century* to *Subterranean Jungle* to *Pleasant Dreams*, it was like that. The Spector album was heavily produced. But he didn't try to change us or anything. He just produced us the way he produces. The songs were good, but we shouldn't have done "Baby I Love You." That was our idea. We said, 'We're working with Phil Spector, let's do a Phil Spector song." All of a sudden he starts bringing in an orchestra. There was no point in me even playing on it, because if you've got an orchestra, my talent isn't going to be of use. He's very hard to work with. I think the best combination was the *Road to Ruin* and *Too Tough to Die* albums. I like the way those albums sounded best.

It's hard to live with compromise. I just want to make a decent living and leave with our integrity, feeling proud of what I did. Sometimes you get all this pressure on you, and you start bending. You've really got to stick by what you want and not waver. If people at the labels knew so much, they'd be in the Ramones.

JOEY RAMONE

When did you first start to sing?

I first started to sing with Sniper, which was my first band. I put it together with this guitar player. It was a real exciting situation for me, 'cause it was something brand new. I wasn't afraid to try things; I wasn't afraid to improvise, or hook up with people at a rehearsal studio and start singing some blues riffs. It made me feel real good, 'cause I had never done that before. Usually I sang lead,



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but I really loved the harmony. I think the first song that really did it for me was "All My Loving"—the harmonies in that song.

Who was an important influence on your writing?

I think Iggy had a lot to do with it. I liked him and the Stooges, 'cause he sang about frustration and boredom. And it was very simple, and it was very real and honest. That played a major role in my writing style. And the Stooges' guitars were so intense. It just ripped your guts out. It was like you turn it on and your soul's bleeding. You're just totally open and free, and it was like the ultimate release. Hearing the Stooges was like letting the beast out. I also listened to a lot of Lou Reed back then. In the early days Jonathan Richman was a real inspiration, 'cause his style had a lot of character and the kind of stuff he would write about was from his own experiences, and he used to have a very dark sense of humor. And my songs were a real reflection of my experiences, plus those fantastic situations that I would conjure up.

Describe your songwriting process.

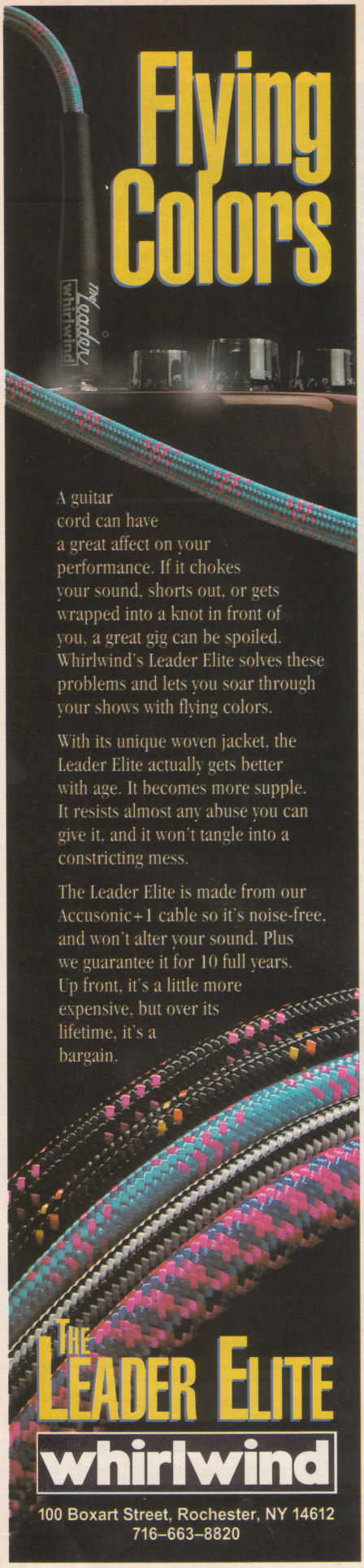
Usually my ideas come to me early in the morning, or when I'm supposed to be doing something else. I'm supposed to be leaving the house, or the band's downstairs waiting for me to go to a show, and I'll be in the bathroom. The bathroom's a very inspirational place for me. See, my mind never stops—the wheels don't stop turning. When I'm in that kind of creative state of mind, ideas just keep getting knocked out. I hear everything in my head. I hear the music and the singing and the instrumentation and the backgrounds; I hear it all in my head. So, what I've learned, through concentration and patience, is to get it out onto a tape recorder without losing anything, because sometimes that's difficult. Sometimes I'll try to sing it onto a tape, or bang it out on a guitar. When I have a definite thing that I'm excited about, it'll just sort of incubate in my brain, and I'll get the arrangement fine-tuned. Sometimes the words come first, but usually it's the music and the words second. In the early days of the band there were more songs that were mass collaborations, like "I Want You Around" or "We're a Happy Family" or "Lobotomy." "I Want to Be Well" was my title, but we wrote the song together. We all wrote "Gimme Gimme Shock Treatment." Dee Dee and Johnny wrote "Blitzkrieg Bop." If Dee Dee wrote a song, he would sing it, and then teach it to me, and I would improvise on it. I remember when Dee Dee and I wrote "Glad to See You Go." Dee Dee brought me these words, and he was living with this girl, Connie. We were sharing a loft together and they went out for a walk. So I sat down with this acoustic guitar and the song came out, and when they came back from their walk, I was really excited that I had this song written, and I sang it to them.

What was it like working with Phil Spector?

Actually, Phil really respected me as a singer. He wanted to do a solo album with me. It was very flattering, but that wasn't happening at the time. But I had definite ideas for the songs, and Phil said, "Just tell me what you want, and I'll do it for you." I really enjoyed working with Phil. He's a real artist, and he had some great ideas of his own. What he did with "Danny Says,' the way it started, the keyboard, the way it built, the dynamics—it was genius. But it was insane working with Phil, because of his tantrums and stuff. And he would make them play the song a thousand times before he would do one take. Then he would listen—it took forever. He would have me do track after track after track, but I would make sure that each track was perfect. We were used to doing maybe nine basic tracks in a couple of hours, but with Phil, we were lucky to get the basics of one song down in one day. It took about two months to do the record, and about six months for him to mix it, because there was a lot of the same stuff that went on with John Lennon, with the FBI and all that stuff. And Phil has this thing where he can't finish things—it can always be better. But he taught me a lot about thinking about the recording like a performance. He made every vocal a performance.

Most acts go through changes; why not the Ramones?

Well, a lot of it has to do with the individual. I gotta be true to myself. And I gotta do things that I think are great and that excite me, and that I feel really strong about, and feel proud of. I feel like the Ramones are totally unique. We've created a trademark sound and style that we pioneered, and everyone has emulated and adapted our sound and style into their own thing. You can tell where their sound has come from, but nobody can match our sound. The Ramones stand alone, and we have a unique identity and individualism. So, I think, 'Okay, yeah, we started it, so let's take it a step further. We have this trademark identity, sound and style—let's take it a step further.' It's always been that way with the Ramones; just when you think you have us figured out, we do something else that totally blows you away. So, I think, 'Well, we have this way about us. I'd like to take it a step further,' and sometimes that doesn't go over, but then I'll just hold it in myself. And sometimes I feel bummed out. But sometimes I'll just say, 'Fine, I'll do it in the future.'



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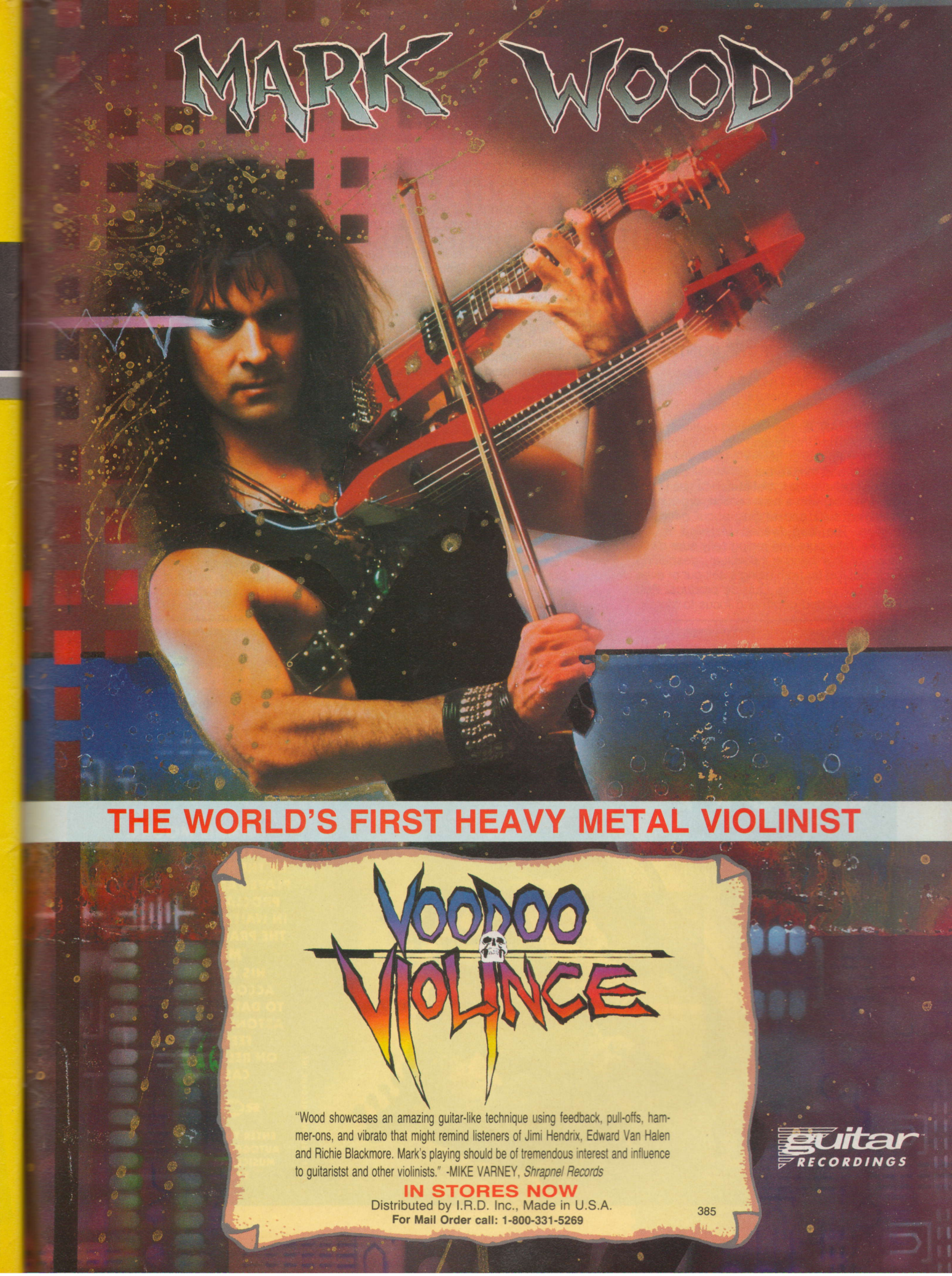
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★ CHOICE OF THE MONTH

METALLICA
Elektra

PERFORMANCE: Refined and clarified; HOT SPOTS: "The Unforgiven," "Enter Sandman" and "My Friend of Misery"; BOTTOM LINE: Focused and mature but still Metallica.

Don't believe the hype! Metallica hasn't begun traveling with a horn section, dressing in matching suits and singing about girls and parties. The long-awaited *Metallica* is the most aurally pure and melodically sure distillation of this band's instinctual, despairing rock, but it is far from being a sell-out or even mildly compromising. Outside producer Bob Rock has added depth and focus to Metallica's still raging sound, separating the high-decibel instrumentation with distinction while increasing the impact of everything from backing acoustic 12-string to the cranium-collapsing drums of Lars Ulrich. Ulrich and James Hetfield's songs still shout about loneliness and question authority, but their melodies have coalesced into concise and, yes, melodic fits of energy. Cuts like "Enter Sandman" and "Holier Than Thou" intensify their affect with tighter chord structures that are both memorable and discomforting in distinct Metallica style. The ballads, including the beautiful "The Unforgiven" and the inward-looking "Nothing Else Matters," are articulate, mature works, vehicles for several of Kirk Hammett's strongest solos. Hammett deserves much of the credit for the hysterical perceptions of the band's commercial sell-out, because his lead playing has become so much more purposeful, sharp and controlled. His ability to develop his leads melodically and vary attacks and tones to expand the band's sonic textures is at the root of this latest Metallica sound. His picking throughout should cause his metal-god status to rise considerably. *Metallica* is a huge album in sound and influence, heavy enough to please the devoted, refined enough to draw new fans and harsh enough to keep away the riff-raff. But it is Metallica, and Hetfield, Ulrich, Hammett and Newstead remain the ones to follow.



TURBULENCE
Steve Howe ■ Relativity

PERFORMANCE: Fancifully elaborate; HOT SPOTS: "Turbulence," "The Inner Battle" and "Sensitive Chaos"; BOTTOM LINE: Intricate, idyllic wanderings of this visual guitarist.

Steve Howe's very personal guitar playing has lent color and substance to a host of big band projects, starting with Yes and trailing through its offspring, including Asia, GTR and ABW&H. Surprisingly, though, his solo projects have been few and far between. *Turbulence* is an all-Howe project, his first since the late-'70s, and it is overflowing with the guitarist's lush romantic arrangements, celebratory themes and wiry guitar playing.



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Doug Marks is reforming his band HAWK – so send in those audition tapes! Congratulations to HAWK album drummer Matt Sorum (Guns N' Roses) and former HAWK members Scott Travis (Judas Priest) and Lonnie Vencent (Bullet Boys).

He's supported by an all-star cast that includes Bill Bruford and Billy Currie, but the ten very visual, heavily orchestrated and mostly electric instrumental pieces are dominated by Howe's showering lead melody lines and a forest of backing guitars. The tune's upbeat themes and elaborate rhythms are the musical representation of Howe's introspective personal philosophies, and his thin, striding leads that erupt from the dense and elaborate arrangements remain one of rock's most individual guitar styles. There are Yes allusions in some rhythms here, but from the Eastern theme of "Hint Hint" to the countryside walk of "Time Runs Slow" and the metered complications on "The Inner Battle," *Turbulence* is entirely Howe's own unique musical vision.



FOR UNLAWFUL CARNAL KNOWLEDGE
Van Halen ■ Warner Bros.

PERFORMANCE: Bottom heavy sharp; HOT SPOTS: "The Dream Is Over," "In 'N' Out" and "Spanked"; BOTTOM LINE: You still can't touch this.

As bassist Michael Anthony predicted in GUITAR, Van Halen's ninth record is the band's heaviest sounding yet. With Anthony cranked way up down under and Eddie Van Halen spending more time exploring the lower depths of his guitar's range, *Carnal* jumps with a weight and natural loudness unrivaled in the band's past. Van Halen continues to stretch its jam-based songwriting, copping the –funk several times, pushing the keyboard ballad another inch toward gospel and building its most fervent pop chorus on "The Dream Is Over." But, let's get real; the most compelling reason to listen to Van Halen remains maestro Eddie, and there still isn't a guitarist in rock who so willingly and nakedly takes risks to fill songs with guitar thrills, beginning to end. It's not just that Eddie pushes his playing to new heights, expanding his signature wild solo style on "Man on a Mission," cutting the balled-up bluesy mid-range break for "Judgement Day" or continuing to amaze with the contrast and variety of his overdubbed approaches. *Carnal* also boasts the band's finest production ever. The band has grown comfortable with Eddie's 5150 studio, exploiting it to get an extremely sharp, brutally crisp sound that brings out the perfection in Eddie's craziness, the bulk of Anthony's bass, Al's precise mayhem and the teeth in Sammy Hagar's melodic growl. There is a seriousness to the sound, though not always to the vocals or the playing, like they still have to prove themselves after a three-year layoff. And there isn't one speed boogie, though "Judgement Day" has a dark thrash edge to it. Boiled down, it's still big, juicy and very Van Halen, band music powered by rock's most daring guitarist.

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1991
Lynyrd Skynyrd ■ Atlantic

PERFORMANCE: Seems like old times; HOT SPOTS: "I've Seen Enough," "Good Thing" and "Smokestack Lightnin'"; BOTTOM LINE: Kicks ass as hard as the original.

Ain't nothing like the real thing, and *1991* proves in its kick-ass grooves that this new edition of Lynyrd Skynyrd is as close to the real thing as we'll get. With five former members on board, including guitarists Gary Rossington and Ed King, and Johnny Van Zant replacing his late brother Ronnie on vocals, the band is back to raucous, rattling Southern ways. The album is thick with the country and blues roots and grimy, boogieing drive for which the band was known, and new guitarist Randall Hall joins the fray to recreate the band's familiar swarming, wailing three-guitar crescendos. Van Zant lacks a bit of the muscle and grit of his brother's vocals, but takes the band closer to traditional country on "Mama" and the poignant "Pure and Simple." The sound of *1991* meets the Lynyrd Skynyrd of the '70s when the band gets up a scalding head of steam on the soulful "I've Seen Enough," the opening killer, "Smokestack Lightnin'," and "Good Thing." With Billy Powell's piano tinkling around Van Zant and a chorus of girl singers, while Rossington, King and Hall take off on


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their fiery, arching guitar tussles, you might think this time the South has risen again.



LIFE'S TOO SHORT
Marshall Crenshaw ■ Paradox/MCA

PERFORMANCE: Crunchy clean; HOT SPOTS: "Fantastic Planet of Love" and "Everything's the Truth"; BOTTOM LINE: A tougher side of Crenshaw.

Marshall Crenshaw continues to pursue his passion for the simple innocence of great guitar-bass-and-drums pop music on his sixth album, *Life's Too Short*. Forever linked to Buddy Holly and the Beatles, and not just because of his glasses, Crenshaw is given new life through the grungy amps-up production of Ed Stasium (Living Colour, Soul Asylum, Smithereens) and Crenshaw's decision to take great control by playing more guitar parts. As always, Crenshaw is sincere and passionate about his love life, but the intensity of his guitar playing and the barebones snap of the arrangements give his songs added weight and urgency. Inverting his style from pop-rock to rocking pop, Crenshaw steps out with snarling, tasty lead breaks that add a blue color to the proceedings. Shock of shocks, he and his snap-crackle-pop rhythm section of Kenny Aronoff (Mellencamp) and bassist Fernando Saunders (Lou Reed) even get into a romping five-minute jam on the exuberant groove of "Fantastic Planet of Love." Crenshaw's wordy verses still bob along in their cheerful pop manner, but the new toughness in guitar playing and sound on *Life's Too Short* shows there's lotsa life in this boy yet.

HOLLYWOOD VAMPIRES
L.A. Guns ■ Polydor

PERFORMANCE: "Kiss My Love Goodbye," "Here It Comes" and "Over the Edge"; BOTTOM LINE: Getting better all the time.

These sin city bad guys are becoming one helluva band, turning in a third album loaded with top-drawer songs, nasty but neat playing, and a freewheeling, rock-loving spirit. Opening with some grand Zeppish drama, *Hollywood Vampires* moves through a bevy of hook-drenched, guitar-charged songs that stand on their own strengths. As a result, Tracii Guns and the boys avoid the excess of attitude previously needed for attention. With the songs taking the load off, L.A. Guns has turned itself into a gritty band, combining nasty playing with a focused but stylistically varied sound. Pushed by lead guitarist Tracii Guns' ever-increasing range of skills and style, the band bounces from the Southern Kiss chorus of "Kiss My Love Goodbye," to soul Zeppelin riffs on "Here It Comes," using a roughhousing two-guitar attack. Singer Phil Lewis has never sounded better, still obsessing on girls and the burdens of the same, and the band connects in a clean, natural way, still playing at playing around in the arrogant L.A. Guns style, but with more of a blues and roots touch. *Hollywood Vampires* proves that there are few better hard rock bands haunting Sunset Strip these days.



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PERFORMANCES: Two kinds of hard; HOT SPOTS: Metal Church—"Date with Poverty" and "In Due Time"; Hall Aflame—"Feed the Fire" and "Pirate's Life"; BOTTOM LINE: The rocking results of the Vanderhoof effect.

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Kurdt Vanderhoof stopped playing with Metal Church four years ago, but his affect on the band is still heard on its fourth album, *The Human Factor*. He co-wrote eight tunes on an album that shows the band's multiple rage personality. Church plays metal with crystal energy, fusing crispness and anger in a double guitar style that's cool and crunchy. Mike Howe's Klaus Meinie-meets-James Hetfield vocals and Vanderhoof's gnarled chord structures are given an impressive body-shaking drive, making *The Human Factor* the band's best musical sermon yet. But, musical thrills from a distance weren't enough for Vanderhoof, who jammed with some fellow Washingtonians, brought out more of his song collection, and ended up with a band, Hall Aflame, and a straight-ahead, no-extras hard rock album, *Guaranteed Forever*. Strapping on his guitar, Vanderhoof and flamers cut rock with more of an alternative edge, while staying close to a gnashing AC/DC-Guns N' Roses middle ground and visiting a more personal hell than Metal Church's political world. It's your basic four-guys-in-a-studio stuff, with short cat-scratching leads from Vanderhoof and Ron Lowd's gargled bellowing. When combined, these two loud and proud records verify the increasing impact of the Vanderhoof effect.

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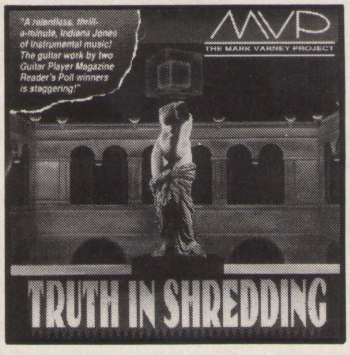
ELECTRIC WARRIOR
T. Rex ■ Reprise

Marc Bolan may have been rock 'n' roll's ultimate gender bender, a cherubic, curly-haired English guitarist, who prankishly crossed the lines from British Mod to psychedelica to blues to glam and ultimately new wave, like an exotic dancer. The vehicle for his mystical folk-rock wanderings was Tyrannosaurus Rex, a band of interchangeable musicians that produced more than ten albums over the decade before Bolan's death-by-auto in 1977, most of which were only released in mother England. Bolan, who developed serious cult followings in Britain within several rock circles, made a brief blip in America with two early-'70s albums, featuring a heavier blues-rock sound and the best fuzztone guitar since Norman Greenbaum. 1971's *Electric Warrior* remains a cult classic, and includes the abbreviated T. Rex's one foray into the top ten, the timeless "Bang a Gong (Get It On)."

Bolan majored in excess, layering his songs with multiple sputtering guitars, strings, a perpetual choir of female voices, and rhythms so repetitive and simplistic that they become entrancing. Equal parts Bowie, Beatles, John Mayall and Jimmy Page, Bolan filled *Electric Warrior* with some of the sleaziest, most porcine guitar sounds ever heard on record. The low, belching rumble of the album's first cut, "Mambo Sun," with layered fuzztone melody lines and Bolan's breathy, pouting vocals, seemed very decadent to impressionable ears. The dinosaurian tempos of the drunkenly formal "Monolith" and the staggering "Lean Woman Blues," with its sinister guitar, continued the album's subversive bent. But it is "Bang a Gong," driving and hypnotic with heaving, dirty guitar, that still really tickles the underbelly. With its mixture of pastoral acoustic fantasy and heathen snorting rock, *Electric Warrior* remains a source of inspiration to today's rockers.

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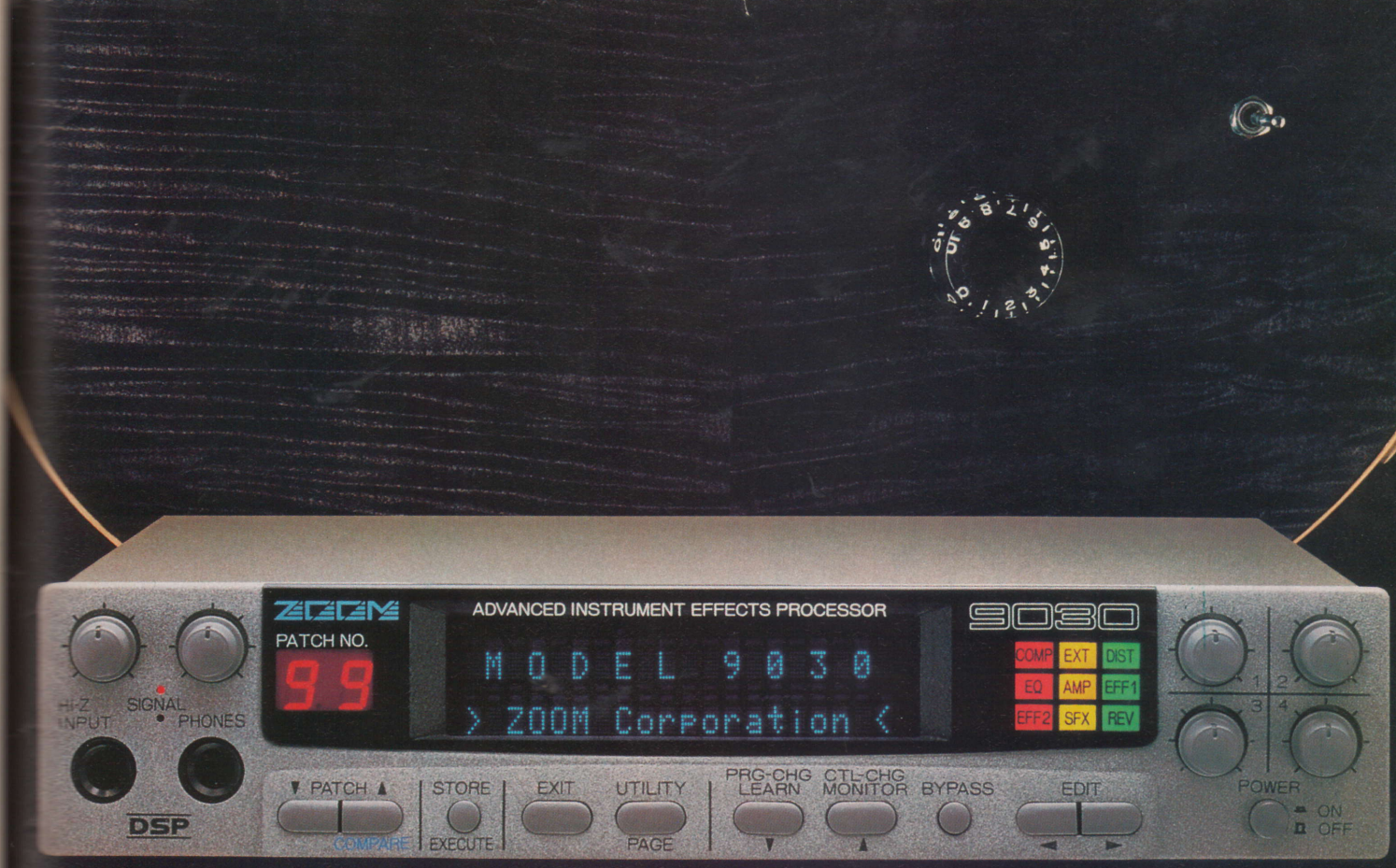
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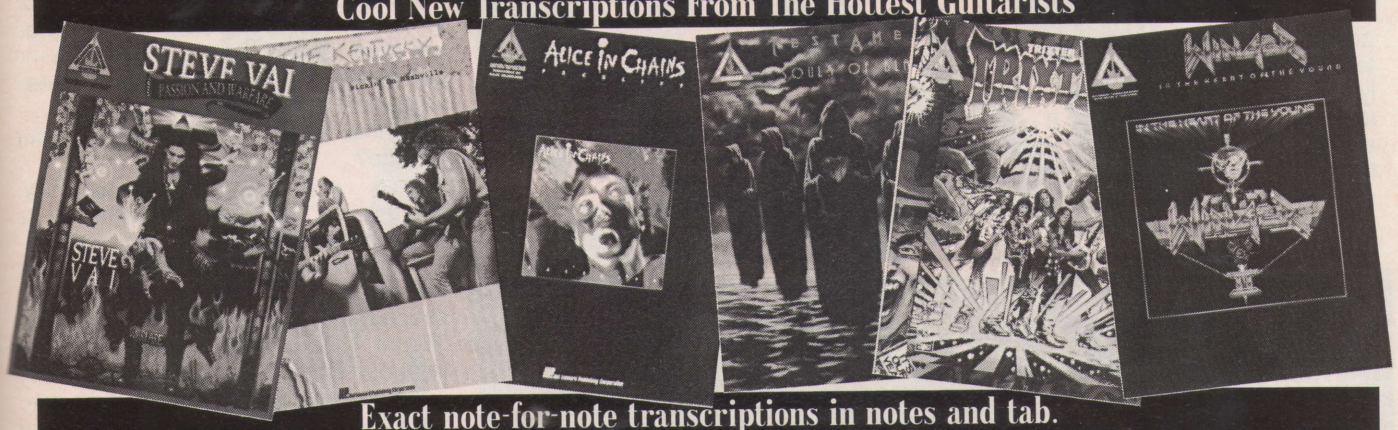
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Continued from page 100

every song. I actually hit some notes. The double voice made it hard to bring out personality. With the single track, it's more real. You can turn it up and hear my voice crack, or hear me breathe. It's just more human. We approached the whole song differently. We'd take eight passes through the whole song, sticking to a basic pattern on how I thought the lyrics went. On the last one, he'd tell me to go nuts and do whatever. If I missed a word, it didn't matter. I got a lot more loose and had a lot more fun. Before, we'd use two vocal tracks and that would be it. We went through line by line getting each one perfect, then doubled it. It would drive me nuts. I don't understand why we didn't do this earlier.

You talk about three different vocal styles, but is there an overall feel for the album?

We tried for a more live feel. The songs breathe a lot more. For guitars, I didn't put down eight guitar tracks. That might sound heavy, but sometimes it would mush things up a little. This time we're split. I'm doing my parts and Kirk is doing his parts, and we have a thickener down the middle. The vocals are the same thing.

Is there a consistent vocal theme?

There wasn't when I was writing, but when it's all said and done, the songs will link together. We didn't want to concentrate on any one song. We want all the songs to be strong on their own. Everything here is more personal. Other albums would usually have me putting myself into the shoes of whatever I chose for the subject of the song. These songs are more from within. They came from my own being. The rest of the band agrees with what I've written, and if they don't. . . .

Now that you say that, which is your favorite?

"Roam" and "Unforgiven." Lyrically, "Unforgiven" tells a story, which I've never done before. I'd just get on a subject and kind of run around. I wouldn't be too direct. "Unforgiven" is more of a structured story from start to finish. I like "Roam," because it's a song about being yourself and being free. It's about adaptability. It touches a lot of people. When I play it for the road crew, they're sure it's about me—where I lay my head is my home. Other guys talk about how it's about their divorce. I like it that everyone pulls out their own meaning. I wrote it about relying on yourself. In the long run, nothing really matters. It's nice to have a house, but when you're out hunting in the woods, none of that matters. I just got into hunting as a hobby. I sang about that on a couple of songs, "Of Wolf and Man" and "Roam." We didn't really concentrate on any one song, but there are certain songs that stand out. Everyone agrees that "Enter Sandman" is the best track.

Which was the most difficult to write?

"The Struggle Within." That was the one that I wasn't focused on. I didn't know what it was going to be about. I almost wrote it about the struggle to write the lyrics!

What's the most complicated composition?

"Nothing Else Matters" has a string arrangement. Michael Kamen did a string part with the London (Symphony) Orchestra. We're still trying to sift through it. He really went for it. He attacked the part. It's not your basic pop rock string arrangement. It's more like Ennio Morricone's "The Good, the Bad and the Ugly" kind of vibe, which I'm really into.

Did you write that into the song?

At the start, it was a nice little song, just me and my guitar. I started to use volume swells and apply the E Bow. It's really cool for string-sounding sounds. Then, when we liked that, we thought we should use real strings and just go for it. Kamen really respected what we already had arranged, so my own E Bow parts are still in there. I've always wanted to have this kind of diversity, but we didn't have the right kind of songs.

How do you and Lars write together?

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PERFORMANCE NOTES

Continued from Page 34

from the Stones' *Sticky Fingers* Lp. But the Crowes lay it down pretty solidly, and the tune rocks. Notice the use of slide on the primary rhythm guitar. The second guitar's single-note licks are based on G Pentatonic major (G,A,B,D,E). Notice how the two rhythm guitars intertwine—another subject presided over by Professor Richards. The guitar solo begins at 2:42 and is based entirely on G Pentatonic major; the approach is also very melodic, simple and to the point. Slide guitar is also used for some fills during the out-chorus. All the guitar parts in this tune are easy to play, but once you know them, concentrate entirely on making a deep, relaxed, pumping groove.

RUNAROUND

This song opens with solo guitar arpeggiating all the chords in the opening progression, utilizing a clean tone. The second time through, a Danelectro 6-string bass (played by Eddie) enters, doubling the first part of each lick (this is included in the bass transcription, as are all the 6-string bass parts). When the band enters, Eddie arpeggiates A7sus4-A7-G7sus4/A, ending the progression the first time with F/A-F♯11/A-F/A, the second time with F♯11/A-F/A-A9/13-A9. The verse rhythm part is very sparse, similar in approach to "5150," using A Pentatonic minor (A,C,D,E,G) for the last lick. Eddie also uses the arpeggiating technique for the pre-chorus section. The chorus progression is the same as what's played for the intro.

For the solo, Eddie uses a wah-wah and bases his line on the A Blues scale (A,C,D,E♭,E,G), except for bars 10 and 14, where he briefly alludes to B Mixolydian (B,C♯,D♯,E,F♯,G♯,A). The solo is full of classic EVH—unusual, fly-off-the-cuff playing, tapping and tremolo bar, capturing his signature *greasy* playing.

The bridge section features the same arpeggiations as in the intro, this time in the key of E, sounding E7sus4-E7-D7sus4/E-C♯11/E-C/E, ending the phrase the second time with E9/13-E9. His fast lick here is based on the E Blues scale (E,G,A,B♭,B,D).

The outro solo is also based on the A Blues scale, and Eddie kicks it off with unison bends, as he's done on so many other tunes. In bars 10 and 11, Eddie briefly quotes a piece of Paul Kossof's classic solo from Free's "All Right Now," ending the phrase with his own brand of depravity.

SOULFUL

Continued from previous page

hearsals, and my list of song titles. We put them together and see which ones hit with the right vibe. It all starts with a riff and a title and then grows from there. We find other riffs that will fit with the one, or will make a nice contrast. We'll write the song before I write lyrics, but I'll have a pattern. It's more like an instrumental kind of scat track that says, 'Insert words here.' I might have a couple lines that will help define the song. They usually become the chorus.

Where do you write?

We wrote up at Lars' place. I have the speeding tickets to prove it. He's in the East Bay and I'm north of the city. I ended up losing my license. I had five tickets a month. I drive a Blazer; it's up kind of high up off the road, so you can't tell how fast you're going. It gets going up to 90 or so, fast enough to get me in trouble. It was pretty boring going to Lar's house every day. I set his house alarm off a couple of times when he wasn't around. The cops would show up. It took them so long, I would have had the place cleaned out if I was a thief. Then they'd be all interested, 'Hey, you're in a band? That's cool.' Instant fans, you know?

Did your success give you more freedom in the studio?

We're always in debt, but the success means we could take more time. We had the money to go into the studio to write songs at times. We have the freedom to take the time to pick it to death, which is what we're doing. Lars and I are perfectionists. We have to try everything.

What was the biggest thing you learned?

Simplicity is the key to musical color. We learned that we can concentrate the songs and do the same thing. We learned that certain guitar frequencies cut through better than others. Layering the guitar doesn't necessarily make a heavy sound. The same with vocals. In a lot of ways, we returned to our roots.

Is there something that happened to you guys that made it possible to write this new style of songs?

Yeah, we went on tour for 17 months and played these songs over and over. They're long. The set was 2½ hours long, and we only played 14 songs. So, we really wanted to play shorter songs, so we could play more songs live. Also, Bob opened my mind a little more on the approach to guitars and the openness to try different stuff. Now we have the confidence to take on different things, keep what we like, and throw away most of it.

What's still 'Metallica' about it?

The riffs. If it's not a good riff, you don't have a good song. We utilized the riffs better. In older songs, the riffs would go by in a flash and we might miss it. Now, we made sure the riffs got their due.

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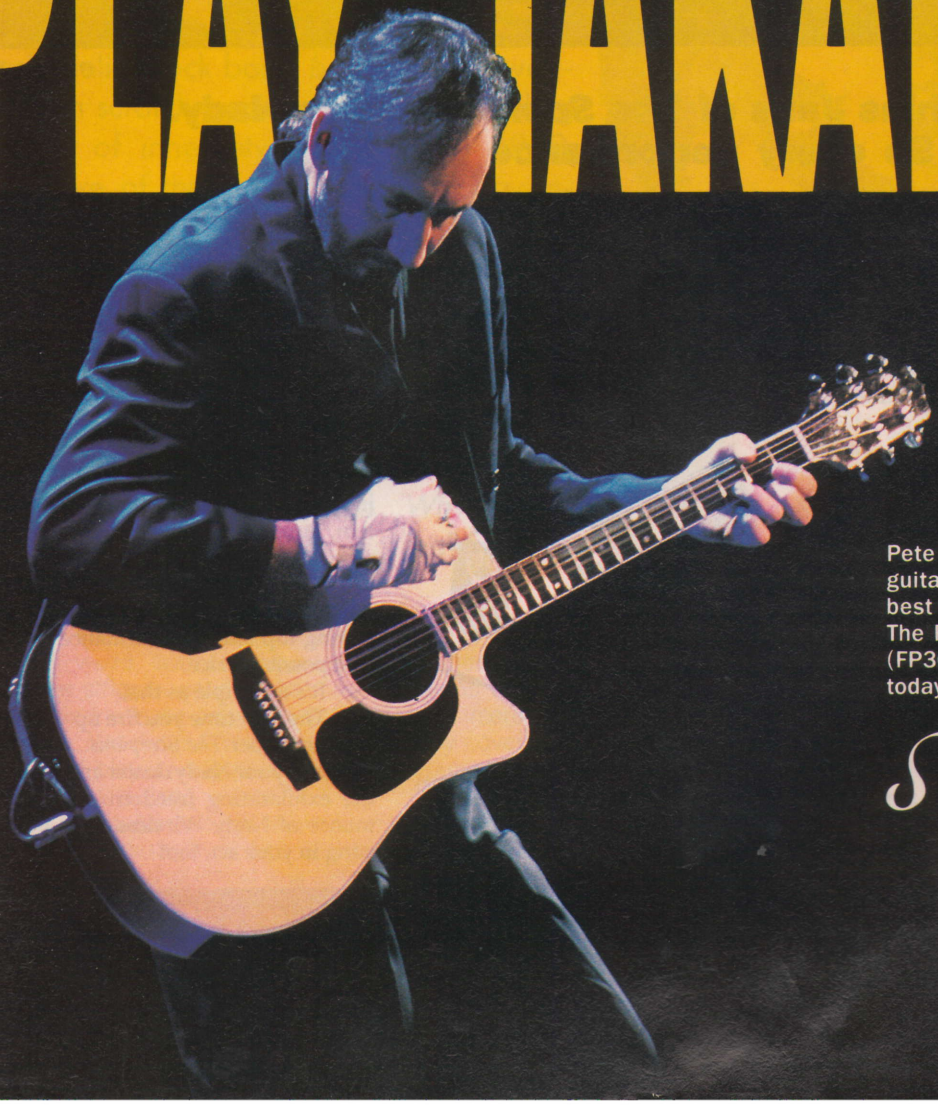


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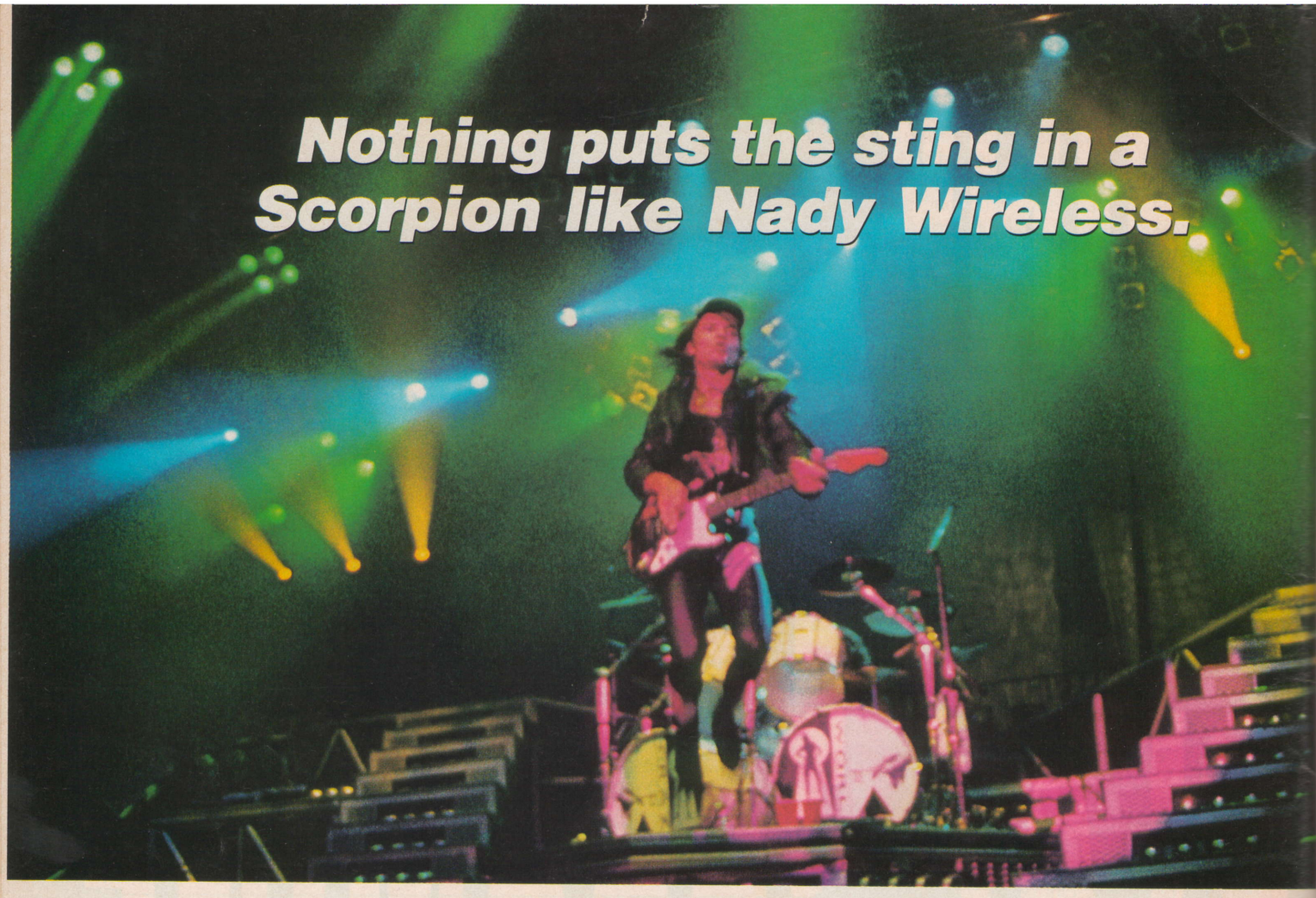


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FISHBONE

Unlike so many other power-funking bands these days, Fishbone haven't jumped on any bandwagon—the original metal / funk / ska / punk / jazz / soul / Dixieland / psychedelic / rock band *built* the bandwagon, from scratch, surrounded by the boiling crucible of inner-city L.A., back in 1979, when five of the original six members (including Kendall Jones) were bused to the affluent San Fernando Valley for junior high school. It was then that their love for on-the-edge psychedelic funk bands like Parliament-Funkadelic and Jamaican ska bands like the Skatalites and Selector collided with their white classmates' rock faves like Rush and punk, and they realized, *'Why not* be influenced by *all* the music we like?'



Annalisa / Columbia Records

Fishbone (clockwise): Christopher Dowd, Angelo C. Moore, Phillip "Fish" Fisher, John Norwood Fisher, Kendall Rey Jones, Walter A. Kibby II and John Bigham.

"I didn't pick up the guitar till around '82," says Kendall, who started out on piano. "It was weird, because we had a guitar there, and it had three strings—none of the machine heads were on it—so I tried to make do with that. It was a real interesting approach. We didn't know that much to play covers, so we started playing originals, because I couldn't play a cover tune with three strings!"

While the band featured Kendall (AKA Special-K) as sole guitarist for much of their career, until John Bigham joined as second guitarist just before they entered the studio to record their self-produced third Columbia Lp, *The Reality of My Surroundings*, this isn't the first time the group has had two guitarists. "We had two guitar play-

ers, two drummers, two bassists—we were about to name the band, 'Duality,'" Kendall laughs. "It was just so many people; at any one point there were 14 to 16 people in the band."

Guitar was John Bigham's second instrument, too. "I wanted to be a drummer, but my father didn't want to give up the cash. He just wanted to get the snare. He ended up buying some cheap drum set. One of my sisters actually bought my first guitar. I didn't really get into it until I saw somebody else getting off."

A vital factor in the musical integrity and honesty projected by the band is the fact that they all taught themselves to play. "Some people had experience prior to coming into the band, but for the most part, everyone learned their craft within the band," Kendall says. "I've been playing for going on eight years now. I've taught myself. Everyone that's taught is gonna tell you, 'Get taught,' but I don't think that's completely necessary. You should definitely *teach yourself* first, for at least a couple of years, just so you get a feel of the instrument. But then I would recommend taking lessons, if that's what you want to do. People always say, 'If you want to really learn your craft, you shouldn't be ignorant to how it works.' I pretty much know how it works. If I'm playing Dorian mode in a certain pass, I don't need to know, 'Hey, I'm playing Dorian!' I believe a really developed ear, in all honesty, comes more into play—even with learned musicians."

"Yeah," adds John, "you should spend some time learning it on your own, but you should go to school. You should know it, and know how to use it, and then throw the stuff away—play what you feel. I took lessons from Phil Upchurch, who told me that I played good, but I didn't have enough ammunition. It's just about knowing all the stuff that you *can* use over a particular passage, but you have to have your own gut-level instincts, no matter how much stuff you know."

Kendall adds, "I would even go as far as to say, if you feel school has nothing to teach you, don't go. If you feel that it would ruin what you're trying to accomplish, don't go, and you'll find out just by listening to other people. I taught myself scales from reading books. I also advise, if you have the opportunity, jam with as many different kinds of individuals as possible."

"If you don't go to school, at least get the books," John says, "because one problem that I had was it would take me two years to finally figure out certain chords. I could have opened up a book and learned it in one day!"

For these two guitarists, compositional sense comes before book-technique, especially as far as soloing is concerned. Kendall doesn't mince words: "You've got so many cats that went out and bought *The Mechanics of Metal*, that can do all the arpeggios and sweeps, but there's no composition to it. What's made a lot of the old fusion stuff really good, like Return to Forever and Mahavishnu Orchestra, was the fact that beyond all the musical virtuosity, there was *composition*. There was stuff that made you say, 'Damn, that's cool!' Everyone knows that any cat coming up that's 13 years old, those are the first things he's going to learn, and they don't go anyplace other than, 'Yeah, I play really fast. . .'"

"That doesn't impress me," says John. "A lot of those cats, when they take a solo, it can't be a modulating chord passage, or they can't play over it. It's like, 'Hey man, let me know when you're gonna play this certain thing, so I can solo right here.'"

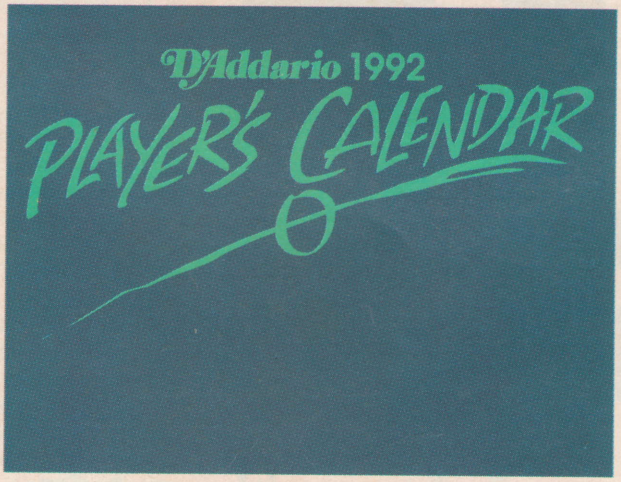
As Kendall puts it, "They get so stuck in the arpeggios, they can't really get into the actual chord passage, and *that's* what's really cool. I think being the best guitar player in the world means the most versatile, and I think it's really who can sit back in the pocket and comp as well as step out front." When asked who fits this category, Kendall responds, "Well, there's Arik Marshall; Blackbird McKnight is another guy that's really good at that stuff. All those guys in Parliament can set back and comp. I like Alex Lifeson of Rush, Robert Fripp and Adrian Belew; those cats *did* stuff."

"You know who else was a bad dude?" John cuts in. "Warren Cuccurullo. His solos were really trippy. He'd never take just a straight-up solo. It'd be some weird sound or something. Real minimalist, but he'd play a lot of cool chords and stuff." For both Kendall and John, soloing should come from the heart more than the mind. As John says, humbly, "It's always from the heart, because I don't know that much. A lot of the stuff that I've learned, I never had a chance to use, so I pretty much forgot it and went back to that 'feeling' kind of thing." A solo is unnecessary, says John, "When it feels good without it! If the groove is lockin' up, that doesn't mean that, 'Hey, I should solo over the top of this!'"

Kendall states, pointedly, "We get off on laying in the pocket as much as we get off on taking that step up. It really bums me out listening to a record where every song has a guitar solo. It's like, 'Okay, here comes the obligatory guitar solo.' There's a point to where you've got to lay off it." That doesn't mean that

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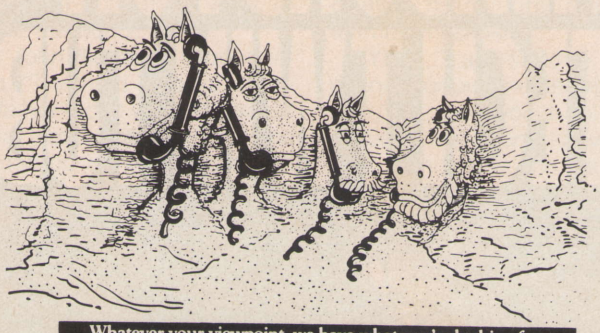
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Kendall's funky break on "Fight the Youth" or modern wailing on "Sunless Saturday" aren't as hot as anyone's, or that John's feedback solo on "Those Days Are Gone" or tasty licks on "So Many Millions" don't qualify for serious study by all guitarists. On the songs that don't have solos, many times the two are doubling each other, chasing each other around the jams that formed the basic tracks to the band's most explosive album.

As John explains, "When I came into the band, a lot of the stuff was already arranged, so I'm playing Kendall's same lines. I'm playing above Kendall on a lot of stuff, and then on some stuff I just made up something." This 'just do it' approach to making music isn't new for John, since his highest-visibility gig before Fishbone was with the grandfather of cutting-edge jazz and fusion, Miles Davis. Actually, it was John's drum skills that caught Miles' attention; he played percussion with Miles from October 1989 until he left to concentrate on guitar in June of '90. "Miles doesn't like you to take a solo just for the sake of taking it," John recalls. "He leaves you to think; he doesn't want you to just follow orders. Do what you *really* want to do, and when you're playing, if you ain't got something to say, then don't play." As far as the differences between his playing pre- and post-Miles and since joining Fishbone, "I think I got a little more added to my style," maintains John. "I wasn't playing any metal stuff, but I always wanted to. I just never really had the opportunity, so now I'm in the process of learning a lot of the metal kinds of things from Kendall."

For gear, John basically follows Kendall's lead: custom Tom Anderson guitars (Kendall also has a souped-up '57 Strat reissue and a Chet Atkins Country Electric Gibson), two Mesa/Boogie Mark IV's running in stereo each and two 2x12 Mesa/Boogie cabinets, Furman Power Conditioners and Eventide H3000 SE harmonizers (Kendall also has the regular H3000). Kendall uses a Samson STD channel switcher, where John uses a Bradshaw system. Kendall also goes for a dbx 160-x compressor, an ART MIDI-programmable ⅓ octave EQ, a t.c. electronics 2290 digital delay, a Jim Dunlop Crybaby wah, a Switch 2L switching unit, a Rocktron Hush unit, a Boss phase shifter, and S.I.T. strings.

With this fearsome technological arsenal, Fishbone can be as precise about its music as its socially-conscious lyrical imagery. "I think people have an idea what our sound is, but don't *really* know. It's a sound that's still evolving," says Kendall, pointing to "So Many Millions" as a good place to start. "It sums up

Continued on Page 166

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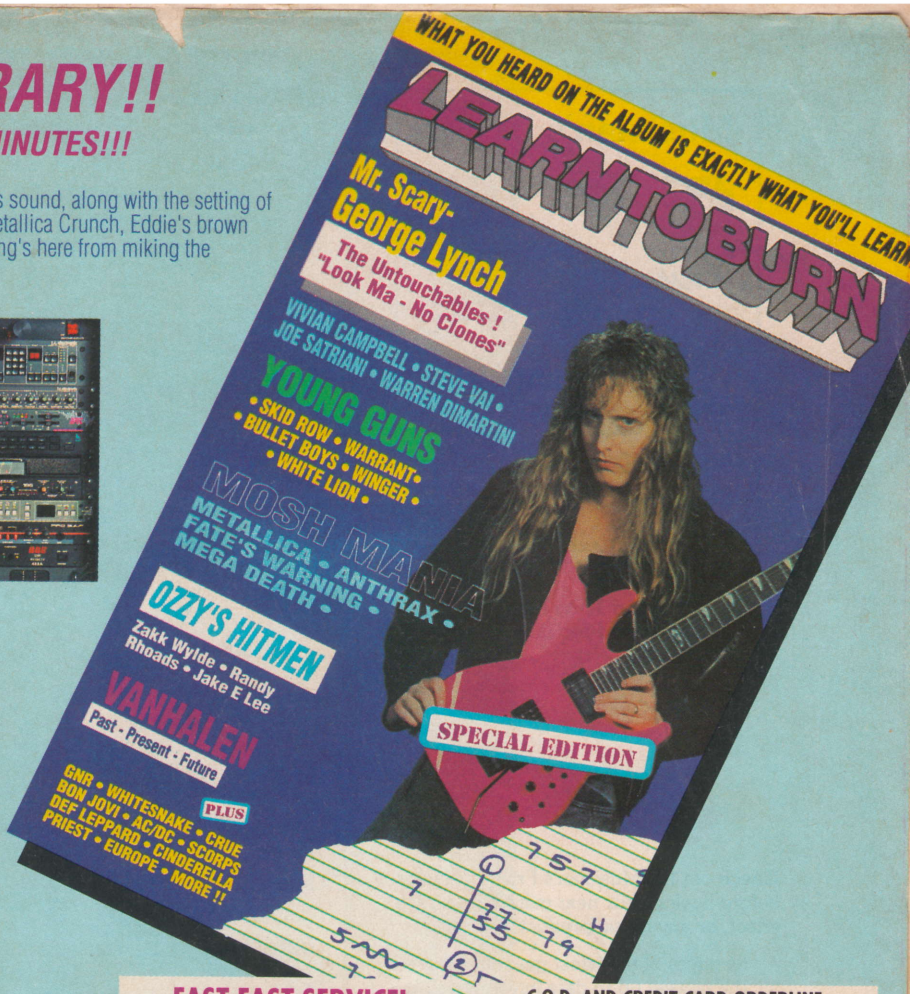
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- **GEORGE LYNCH II:** When heaven comes down • Turn on the action • Unchain the night • Kiss of death • Burning like a flame
- **RANDY RHOADS:** Crazy Train • You can't kill rock n' roll • Over the mountain • Flying high again • I don't know
- **OZZY'S HITMEN:** Miracle man • Crazy babies • Breakin all the rules • Diary of a mad man • Secret loser
- **AC / DC:** Hells bells • Back in black • TNT • Shook me all night long • Highway to hell
- **NEW CRUE:** Dr. Feelgood • Kickstart my heart • Don't go away mad • wild side • Girls, Girls, Gilrs.

AUDIO

- **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- **EDDIE VANHALEN II:** Summer nights - 5150 - Best of both worlds - Unchained - Mean Street - I'm the one - Cradle will rock - Finish what ya started - Black n' blue
- **RANDY RHODES:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- **GEORGE LYNCH II:** Kiss of death - Burning like a flame - Turn on the action - Unchain the night - When heaven comes down - The Hunter - Don't close your eyes
- **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hot Dog and a shake - Just like paradise - Stand up
- **IRON MAIDEN/QUEENSRYCHE** Number of the beast - The Trooper - 2 minutes to midnight - Run to the hills - I dont believe in love - Eyes of a stranger
- **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children
- **LEGENDS: CLAPTON, PAGE, HENDRIX:** Purple haze - Little wing - Layla - After midnight - Black dog - Rock n' roll - Stairway to heaven
- **OZZY'S HITMEN: ZAKK WYLDE, RANDY RHOADS, JAKE E. LEE:** Miracle Man - Breakin' all the rules - Crazy babies - Rock n' roll rebel - Secret loser - Diary of a madman - Mr. Crowley
- **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak -Foolin' - Die hard the hunter - Animal - Hysteria
- **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- **MOSH MANIA: ANTHRAX, MEGADEATH, METALLICA, FATE'S WARNING:** Peace sells, but who's buying - Anti-social - Through different eyes - One
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- **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
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- **A:** Alone again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the dark - Crazy Train - Rainbow in the Dark
- **C:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down

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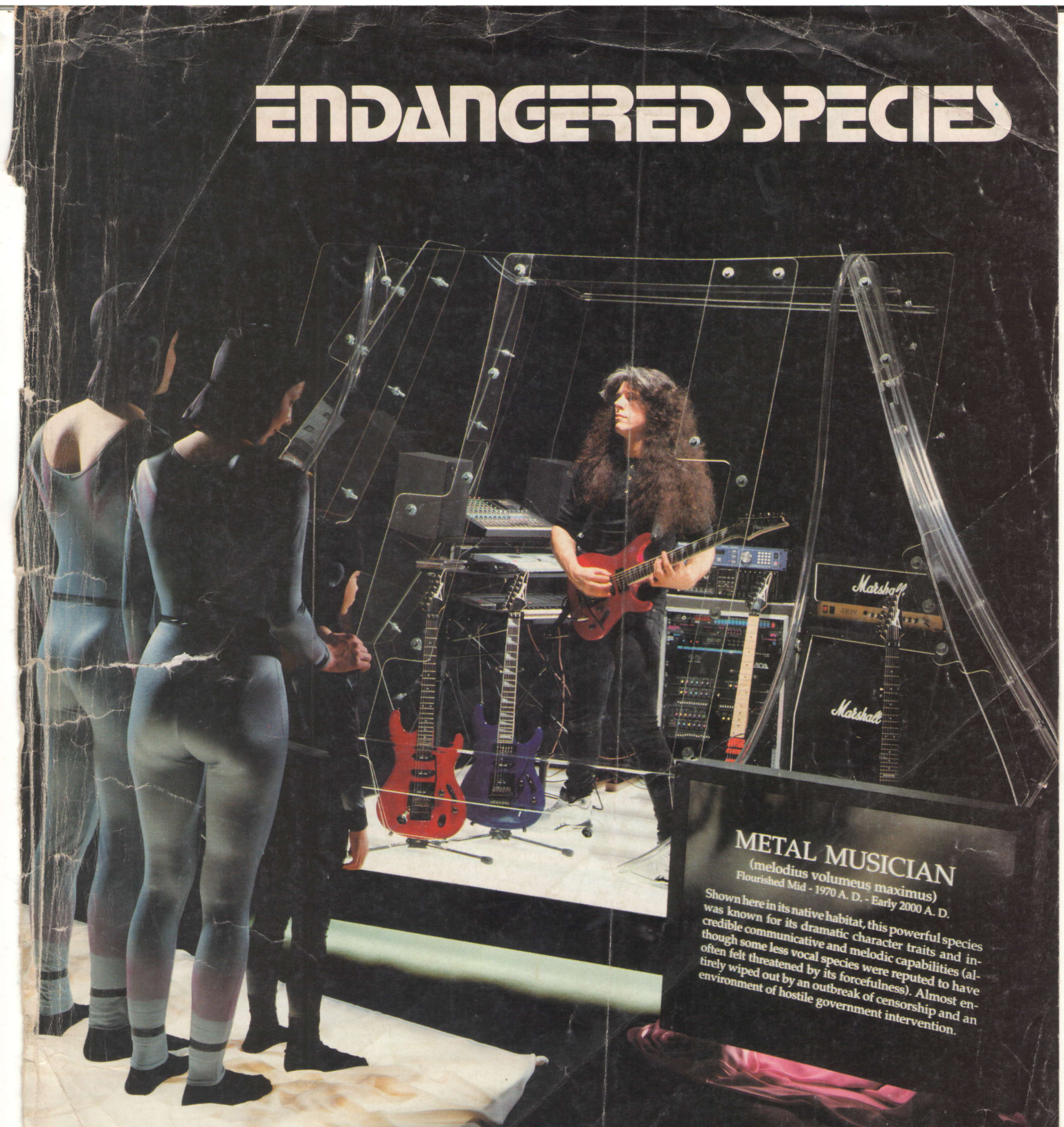
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most of what's on the record," he says. "It's about the despair and the hypocrisy of how people preach about education. I think the whole spookiness of the song definitely contributes to understanding how bleak the reality is out here. Just from a musical standpoint, I feel that we have to keep the music together to a point where people know that not only are we guys who have something to say—we have something to *play*. To change, to do what's contemporary right now, would be a disservice to all the other people that came before us, to get music to this point."

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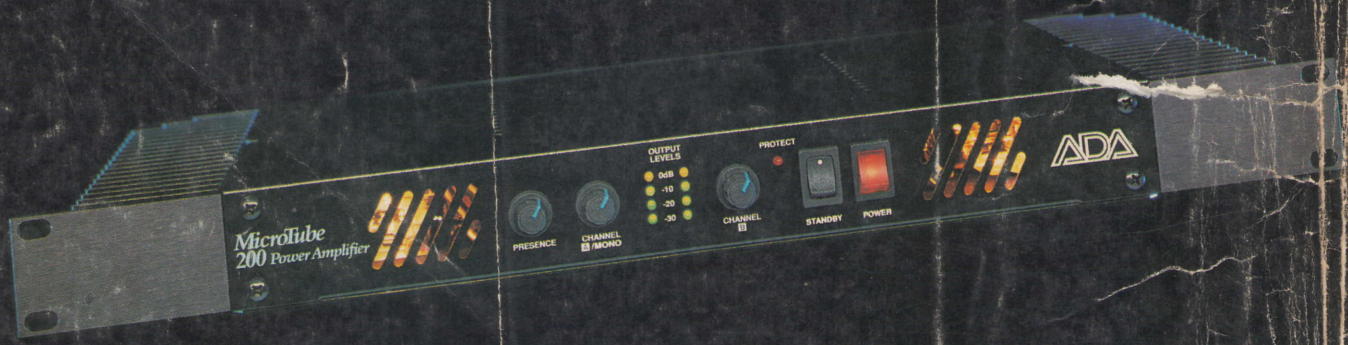
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